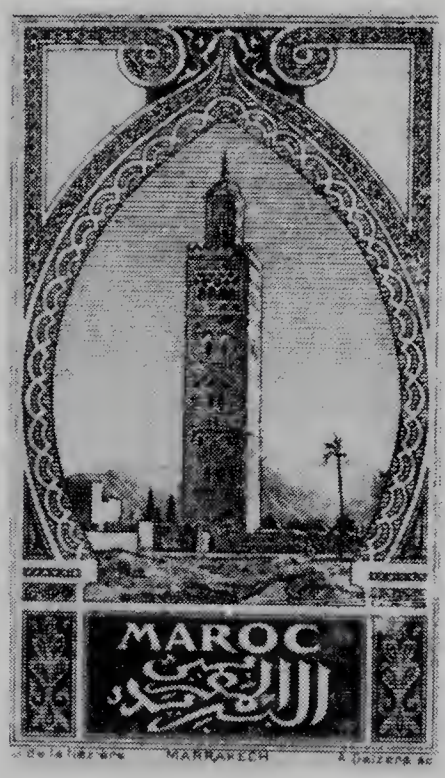
Fall, 1978 Vol. 35, No. 4 Whole No. 140

ISSN-0014-0848

The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money





Engravers' recess die proofs of the Moroccan stamp series, 1917-23, described by R.G. Stone in his study in this issue.

Official Journal of The Essay-Proof Society

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The Essay Proof Journal

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Vol. 35, No. 4 FALL 1978 Whole No. 140

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THE ESSAY-PROOF SOCIETY, INC.

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The Essay-Proof Society meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Four Stages of an Obsolete Proof Note

By WILLIAM J. HARRISON *

ONE of many lessons I have learned in the search for obsolete bank notes engraved by Harrisons is that you never know where you will find them. I also learned that you may never find them if you do not ask whether there are any hidden away when you are in a place suspected of harboring some notes not on display.

One of the most pleasant and interesting of such places to me was and is the Library Company of Philadelphia. Not only did I locate some notes unknown to me, but something else I never dreamed of finding. I have noted numerous examples of various stages of engraver's proofs of postage stamps described in articles in THE ESSAY-PROOF JOURNAL, and I have seen trial proofs of U. S. notes exhibited at EPS meetings by Tom Morris, but I do not recall ever seeing the engraver's proofs of obsolete bank notes at various stages of his work. To my surprise and delight, I found four different proof engravings at progressive stages of completion of the $100 note of the Mechanics Bank of New York as illustrated, in the collections of the Library Company of Philadelphia.

Perhaps the most noticeable difference in the four stages of the proofs is in the lettering of the name of the bank and the words ONE HUNDRED and NEW YORK. Also observe that the first proof does not have the date numeral 18— on the line after New York, or the No. — in the upper right hand space, both of which additions show in the second stage proof. The third proof has the plate position lettering A2 added in the upper left-hand part of the note over the 100, as well as the engravers imprint "R. G. Harrison, New York" added to the proof.

The final proof note, plate position number D2 which I own, shows the engraver's imprint of "C.P. & R. G. Harrison, New York", and the engraver's "signature" R. G. HARRISON, SC. added on the lever of Archimedes just below his right foot in very tiny lettering, hardly distinguishable without a magnifying glass.

The fact that the various stages of these engraver's proofs were found together with other R. G. Harrison proofs leads me to suspect they came from his estate.

Another interesting item in the Library Company "find" was a proof of the $50 note of this series of notes made for the Mechanics Bank of New York. This note used the same vignette of Archimedes moving the world with his lever, but in a different position on the note; the same arm and hammer in the bottom center; and the same ornamental left end piece with 50 substituted for 100, and portraits of Franklin and Washington in place of the large Cs. These same portraits appear in rectangles on other R. G. Harrison engraved notes.

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* *Editors Note:* The author has researched the subject of bank notes engraved and printed by various members of the Harrison family, some of whom he numbers among his ancestors. He first wrote about them in ESSAY-PROOF JOURNAL No. 12 (October 1946), prefacing his article with the following statement: "For over a hundred years three generations of the Harrison family were continuously associated with bank note engraving in the United States. In 1792 William H. Sr., first came to Philadelphia to engrave bank note plates; in 1900 one of his grandsons, Charles Harrison, was still working for the American Bank Note Company as a 'square-letter engraver' ".

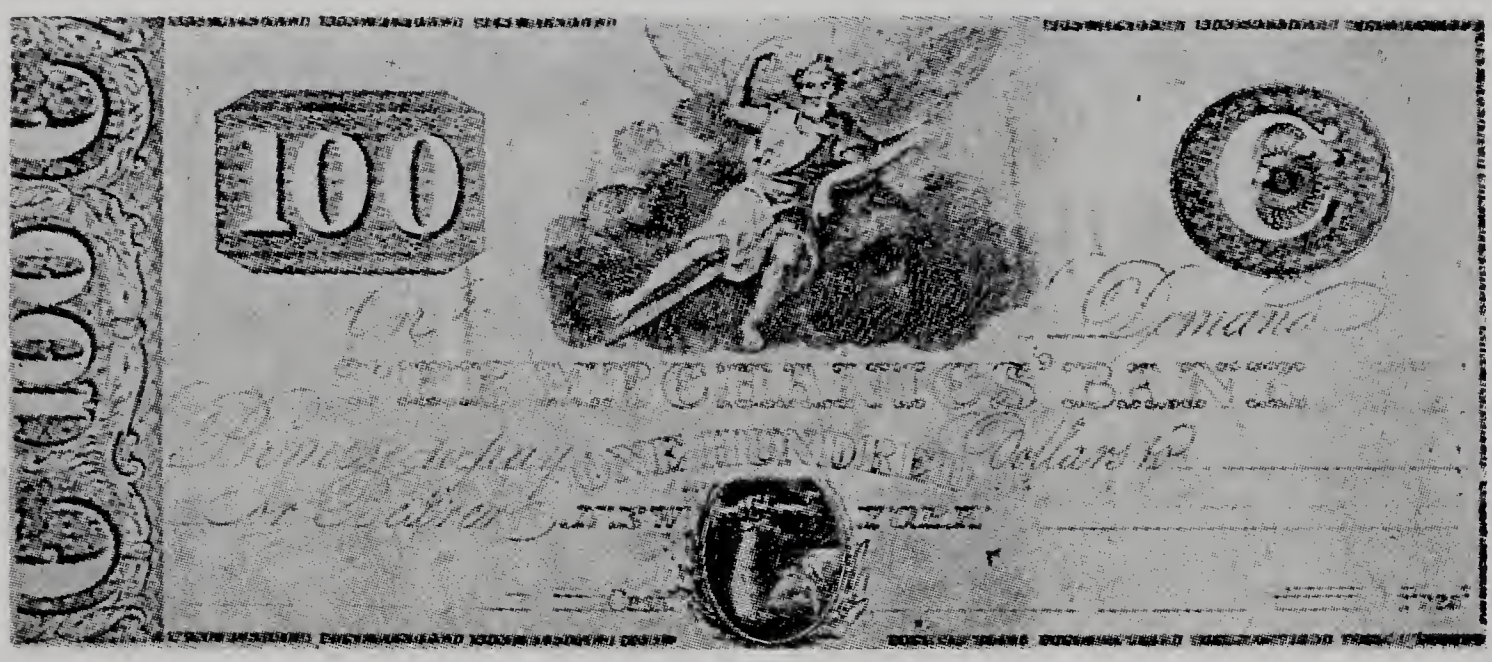


Fig. 1. First proof: lettering only outlined; no date or note number.



Fig. 2. Lettering partially complete; date and note number added.



Fig. 3. Lettering complete; engraver imprint and plate position letter A2 added.



Fig. 4. Plate position D2 added; "C.P. &" added to engraver's imprint.



Fig. 5. The $50 proof of the Mechanics Bank of New York design showing Franklin and Washington portraits in left end.

The only thing I question about these proofs is that I have yet to find a used copy of one of the notes. This leads me to suspect that they are perhaps trials, perhaps essays which were not accepted or used by the Mechanics Bank. If anyone knows of further information concerning these notes, I should greatly appreciate learning of it.

(I apologize for the poor quality of the illustrations accompanying the above article, which of necessity were made from photocopies. BRM)

R. G. Stone notes in *France & Colonies Philatelist,* July 1978, that Andre Spitz, designer of "some 30 French stamps from 1938 to 1968" died Aug. 25, 1977 at the age of 94. He was primarily a portrait and landscape painter.

The Mystery of the Department of State Cardboard Invert Proofs

By STANLEY M. BIERMAN, M.D., F.A.C.P.

"You *see* my dear Watson, but you do not observe," Holmes commented dryly.

"But it says right here, Holmes, in Scotts Specialized Catalog, that 068Pa4, 069Pa4 and 071Pa4, which are the Department of State cardboard proofs with inverted centers of the Seward portrait on the $2, $5 and $20 denominations, were limited to a single emission of three panes of ten with two rows of five subjects each," Watson replied defensively. "I have researched this matter carefully. I know, for example, that there are no Department of State stamp counterparts of these cardboard inverts. I have speculated that the inverted proofs were produced about the time that the American Bank Note Company reprinted the cardboard inverted proofs of the 1869 pictorial issue of the four high values in panes of 100 subjects each. The same bank note company intentionally produced the errors of the high value Department of State from plates of the Continental Bank Note Company some time between 1879 and 1893."

"You are aware," Holmes responded with some puzzlement, "that the American Bank Note Company did *not* produce an invert of the $10 Department of State Issue."

"You are correct, Holmes, but no records of these intentional reprint errors are available. The reprint errors were produced some time following the discovery of the real inverted errors of the 1869 pictorial stamps. I presume the American Bank Note Company wished to have its own records of the errors, but here is where the story becomes most interesting." Watson paused for a pregnant moment and continued. "You might be interested to know that a Doctor James A. Petrie, a somewhat shadowy philatelic character who was once involved in charges of philatelic forgery, had possession of the three panes of Department of State inverts. He also acquired, by what I suspect were surreptitious means, the four panes of 100 subjects of the 1869 pictorial cardboard issues with inverted center!"(1)

A look of astonishment briefly crossed Holmes' face, but years of sleuthing quickly suppressed his puzzlement, as he listened raptly to Doctor Watson's story of the provenance of the cardboard inverts.

"It appears that this Petrie chap set aside this material for approximately 20 years, traveled to Europe where he sold the inverted panes of the Department of State and pictorial cardboard proofs along with 215 other panes of 100 to 300 subjects on cardboard sheets to the Earl of Crawford some time in 1904. Look here, Holmes." Watson pulled out a dusty copy of the 1912 *London Philatelist*(2) and turned the pages. "You see Bacon's inventory of the Earl of Crawford's sheets proves beyond a shadow of doubt that the good Scottish lord was in possession of all three intact panes of the Department of State inverts."

"This fact, my dear Watson, I acknowledge, and I am certain that you are aware that Senator Ernest Ackerman from New Jersey purchased the Crawford collection some time in 1915 following the death of the Scottish nobleman, through arrangement with John Klemann of the Nassau Stamp Company."

"Yes I do, Holmes, but what does that prove?", Watson inquired with a raised eyebrow.

"Well, Watson, you are aware that following the Senator's death in 1931, the Ackerman collection of cardboard proofs was sold on March 28, 1950 by Harmer, Rooke. The magnificent Ackerman assem-

blage was acquired in greater part by Raymond Weill, who acted as philatelic agent for Josiah K. Lilly, who was to continue the Crawford-Ackerman nexus."

"So?", said Watson with rising interest.

"You will observe", Holmes slowly continued, "that the catalog of the 1950 Harmer, Rooke sale lists only the $2 and $20 panes of ten of the Department of State inverts, and there is no mention of the $5 pane which Ackerman must surely have acquired from Lord Crawford! You will also observe that the inverted Department of State proofs of the $2 and $20 issue were *not* acquired by Lilly, for the panes were not included in the Robert Siegel sale in 1967 of the Lilly dispersal."

"By Jove, Holmes, you are correct. But if the $5 inverted pane of ten was not included in the Ackerman sale of 1950, where did the pane go? Who would break this unique set of three panes?"

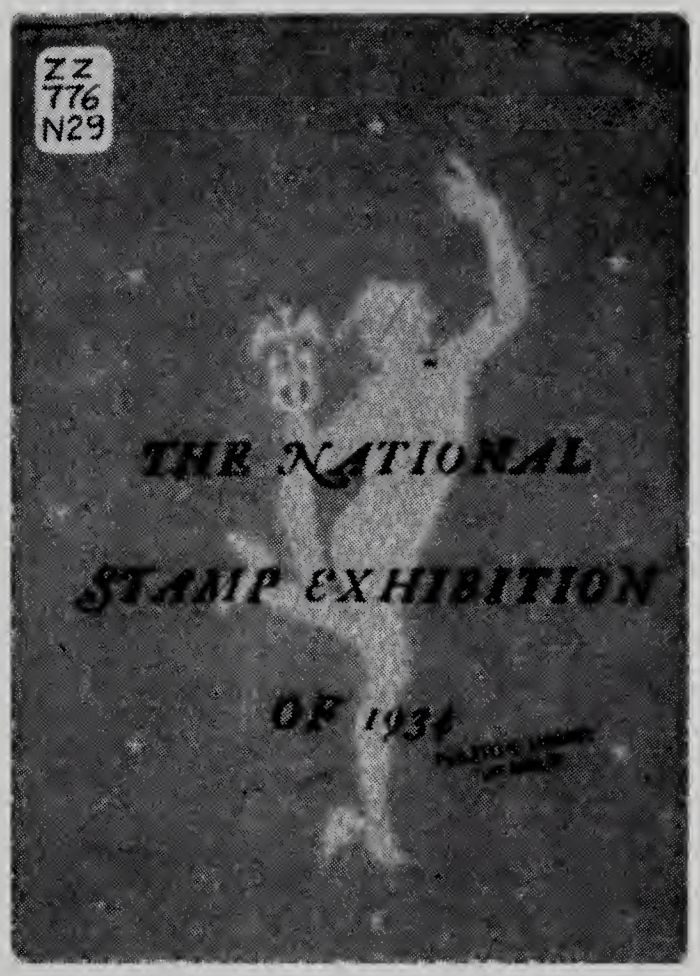
"To add to your confusion, Watson, notice that Harmer, Rooke offered a complete set of singles of the cardboard inverts of the $2, $5 and $20 issues at its December 5, 1945 auction. This was some five years before the sale of the intact panes of the $2 and $20 from the Ackerman collection." Watson exhaled noisily and began to stroke his mustache.

"I perceive now, my dear Doctor, that you are beginning to understand the mystery," Holmes said with an air of satisfaction, tainted by further revelations which he had yet to impart.

"You should know, Watson, if you had performed your sleuthing properly, that Rae Ehrenberg acquired a unique bottom strip of five of the three Department of State inverts. She illustrated the $5 imprint strip of five in her article in the 73rd issue of THE ESSAY-PROOF JOURNAL."(3,4)

"So what does that prove, Holmes? There *should* be three lower strip imprints of each panes, your observations aside."

"Well, my dear Watson, if Rae Ehrenberg owned the bottom strips of five, how do you account for the sale of a block of four of the $20 issue in the 1953 Irwin Heiman auction, and the subsequent resale of this block in 1962 by H.R. Harmer to a Mr. Griswold, the block of which was said to have belonged to a Mr. Demain?"(5)



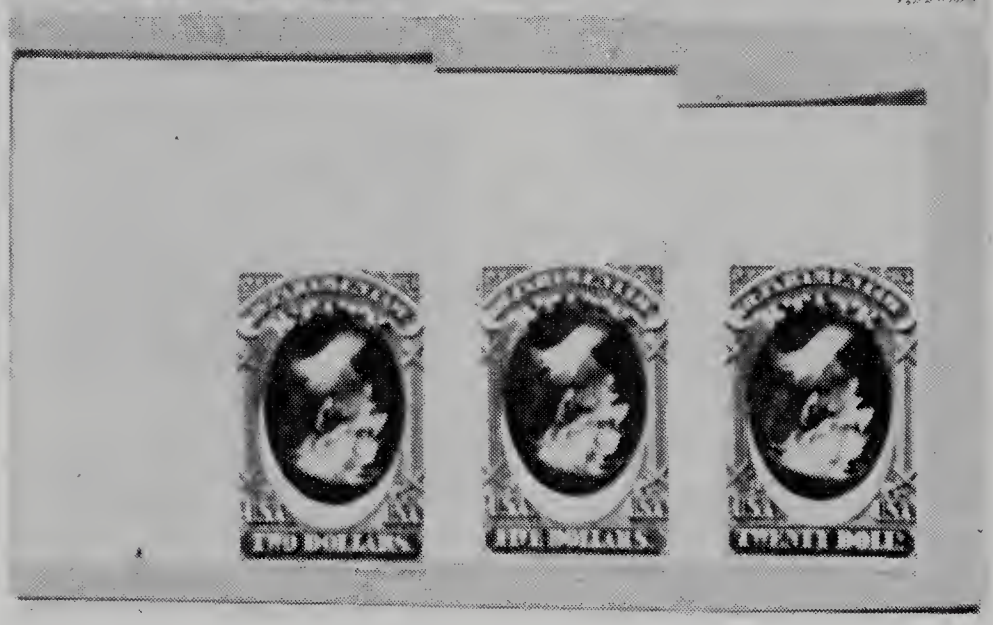
Cover of National Stamp Exhibition Catalog of 1934.

"By Jove, Holmes, it would be an impossibility, would it not, to have an imprint strip of five and a plate block of four from a single pane of ten subjects. I am at a loss to explain. Tell me then, Sherlock, what is the solution to this vexing mystery?"

With a dramatic flourish, Holmes threw a portion of his cape over his shoulder and lit his pipe with slow deliberation. With an all-knowing smirk, which was the detective's trademark, he pulled from his desk the National Stamp Exhibition Catalog of 1934 and calmly turned to page 33. Drawing the fragrant smoke from his pipe, Holmes read slowly from a half-page advertisement in the catalog: "The Nassau Stamp Company has a special offer on cardboard proofs of the 1869 issue with inverted centers of the 15c, 24c, 30c and 90c issues as a set for $150."



204 P **$2.00, $5.00, $20.00 State, Card Proofs Inverted Centers (O68aP, O69aP, O71aP)** Complete Set Very Fine, Only ten sets known (The $10.00 is not known with Inverted Center) 1,350.00



Contrast of lot 204 in Siegel Rarity Sale to same positional set in possession of author, proving existence of two cardboard sheets.

"Astounding," noted Watson, "considering these pictorial inverts have recently sold at auction as a set for $9,000. But what, pray tell, does this disquieting revelation have to do with the Department of State inverts?"

"Be patient, Watson. I want you first to savor the missed opportunity of acquiring these rare classic proofs at give-away prices," Holmes said acidly. "You are aware that the Nassau Stamp Company under the direction of John Klemann was for a long period the leading center for the purchase of United States essays and proofs. Now look here, Watson, just below the advertised offer for the cardboard inverts of the 1869 issue by the Nassau Stamp Company. Read to me what it says.

Watson placed his eyeglasses carefully on his nose and read incredulously. "Why it says, 'State Department Inverted Centers $2, $5, $20 green and black on cardboard . . . set=$3.00. Only 10 of each issued and exist only as proofs.'"

"My God, Holmes, only $3.00 for a complete set, even in 1934. One dollar per proof . . . why that is a travesty of unparalleled proportion. The last single of the $20 Department of State invert sold for $1,800 at the 105th Simmy Sale of January 18, 1978 against a catalog value of $1,000."

"You will also observe, Watson, that the Robert Siegel Rarity Sale of March 22, 1973 had a set of three of the left upper pane singles with narrow margins



of the Department of State inverts that is substantially different than the left upper set that I have in my collection of proofs. Well??? What is your inescapable conclusion?" said Holmes.

"I perceive," Watson said with an air of detachment, "that there are two, and not one, sets of panes of ten of the Department of State high value cardboard inverts."

"Elementary, my dear Watson."

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1. Friedman, H.: The Crawford-Ackerman-Lilly Sheets of U.S. Plate Proofs. A Legacy. *Essay-Proof Journal* 31:121-126, 1974.
2. Bacon, E.: Plate Impressions of U.S. Stamps on Cardboard. *Lond. Phil.* 22:4-7, 31-37, 50-58, 1912.
3. Ehrenberg, R.: Proofs of U.S. Official Stamps. *Essay-Proof Journal* 19:3-10, 1962.
4. Ehrenberg, R.: personal communication, June 27, 1977.
5. McGuire, D.: Department of State Inverts. *Essay-Proof Journal* 35:39, 1978.

Advertisment in National Stamp Exhibition Catalog for cardboard proofs of the State Department inverts.

EVOLUTION OF THE GANDON SABINE DESIGN FOR FRANCE

R. G. Stone quotes Pierre deLizeray in the July 1978 *France & Colonies Philatelist* on the behind-the-scenes evolution of the Sabine design:

"Gandon at first proposed two maquettes, one with the face of Liberté waving a flag at the barricades from a painting by Delacroix, the other the face of the Sabine from the David painting. The Liberté resembled too much the wife of the President of France and was rejected in favor of the Sabine. Gandon then engraved a die of his Sabine maquette, which was returned to him as unacceptable, while perhaps another engraver was under consideration for engraving the maquette. But later Gandon was asked to make another die. In due course Gandon made three dies, and proofs from them were submitted to the Ministry and President. The third die was rejected, and the second one adopted and used for the stamps.

"The editor of *Philatélie* had reported that the 2nd and 3rd versions were just 'retouches' of the first die, but actually they were different dies. In the first die the bust of the Sabine showed the left arm raised in a way that might have political significance, which was why it was rejected. The second die was not at first favored because the visage had too much of a pudgy look. The third die was rejected because the face was too sad. It is said that it has not been unusual for many revisions of an original maquette or die to be requested by the administration before final decision."

Author Calls EPS "High-Brow"

A Review

Funk & Wagnalls Guide to the World of Stamp Collecting, by Viola Ilma. Published by Thomas Y. Crowell, New York. $13.95. Hardbound, 340 pages, 350 black and white illustrations, 8 color plates.

Ordinarily we would not review in depth this type of general guide to philately because it offers little to our sophisticated membership. However, the author's amusingly inaccurate references to our Society prompt a closer look at what is truly an amazing agglomeration of philatelic fancy and fact.

There is little apparent organization or logic to the plan of the book; rather, it seems to have been conceived as a sort of "stream of consciousness" commentary on the wide world of the hobby. Thus, in a chapter entitled "A Mind for the Sound of Music", devoted mainly to background anecdotes for a music topical collection, the author brings in the subject of perfins. In the chapter on "The World's First Stamp" she includes a couple of paragraphs about tagging, a subject also touched on briefly in the more logical area of "Printing, Ink, Paper and Glue". (Incidentally, in that section reference is made to the journal of the Bureau Issues Association as *"The Bureau Specialist",* although it has been known since 1966 as *"The United States Specialist".*)

While such a detail may be a minor consideration to some, similar inconsistencies, errors and sloppy editing seriously flaw the value of the book. The treatment of our Society alone is enough to give a nit-picker a holiday. On page 164 we are referred to correctly as the Essay-Proof Society in the list of study groups which meet at the Collectors Club. But we rate more attention than that! On page 38, where a proof is defined as "the first impression of a selected design showing the stamp as it will appear when issued", the author states that "In *The Essays and Proofs of British North America,* you can read about all the proofs in existence." This rather ambiguous statement leaves one wondering whether she means proofs of all the world or just our neighbors to the north.

Even more puzzling is the fact that the three paragraphs devoted to proofs are included in the very first chapter ("The Fascination of Stamp Collecting") and within a sub-section dealing with dogs on stamps. (Perforations also come in here, probably because they have teeth!) But are you beginning to get the picture? Dogs on the stamps of Newfoundland; our publication on BNA? Such is the logic of the arrangement of this book. But wait, in the same doggy section we find this information: "There is a society rather on the high-brow scale known as the Essay-Proof Society, and if you join, you will be in a position whereby you can begin the trek toward finding one proof." Flattery or hyperbole?

But Ms. Ilma is not done with us yet. In the "Acknowledgments" section she thanks our Vice-President Bob Pratt for his information about the Newfoundland proofs and here calls us the "Essay and Proof Society of North America". Since special thanks are also given to an editor, a graphic designer, a typist-secretary and two other idea people, there should have been no such gaffes to mar what is undeniably an attractive volume. Hopefully, readers will be motivated to seek further, more reliable guidance, because contrary to the publisher's press release, the book does not have "sage advice for both the beginner and the expert on all phases of collecting."

BRM

U. S. Postal Service-American Bank Note Company

"American Commemorative Series" Panels

(Continued from JOURNAL No. 139, Page 137)

DRUMMER #23

V-40150 "Drummer with two other soldiers" engraved by Toppan Carpenter & Co. between 1845-1850.

V-47683 "Ram Cartridge"—a drummer loading a musket—engraved by American Bank Note Co. between 1858-1879. Historic—finished by Shirlaw and Delnoce. It was entered according to an act of Congress in the year 1860 by the American Bank Note Company in the Clerk's Office of the District Court of the Southern District of New York.

V-48150 "The War Alarm"—man coming out of house with gun— engraved by Continental Bank Note Company between 1863-1879.

VETERANS OF FOREIGN WARS #27

Cross of Malta Emblem—engraved by American Bank Note Co. January 1974.

V-112134 Iwo Jima Flag Raising—engraved by American Bank Note Company 1974.

V-48308 Battleship—engraved by Franklin Lee Bank Note Co. in 1903. Used on U.S. Shipbuilding Co.'s stock and bonds.

ROBERT FROST #28

V-41722 Lynn, Mass. Common—engraved by Danforth, Wright & Co. in 1855. Used on City Bank of Lynn Bank Notes (various denominations).

V-41635 "Plowing"—engraved by Toppan, Carpenter of New York, Philadelphia and Boston in 1858. Used on Bank of La Pointe, Wisconsin $10 bank note.

V-44650 The Moore House of Yorktown, Pa.—engraved by C. Rost for American Bank Note Company in 1881. Used for Yorktown Centennial Celebration Diploma May 21, 1881.

EXPO '74 #29

V-43770 "Beaver"—engraved by R. Savage 1906, American Bank Note Co. Used for:
Canadian Dominion Bank—bonds
Dominion of Canada—bonds
Beaver Board Companies—stock

V-47224 "Mount Hood"—Oregon—engraved by J. Smillie in 1870—American Bank Note Company. Used for: Northern Pacific Railway Co.—bonds.

V-38864 "Minnehaha Falls"—Minneapolis, Minnesota—engraved by Delnoce.

HORSE RACING #30

V-47005 "The Foal"—engraved for the American Bank Note Company by J. Smillie. Approved May 1878.

V-49129 "Rarus" (Thoroughbred)—engraved for the Homer Lee Bank Note Company, between 1893-1897.

V-49444 "Horses"—engraved for American Bank Note Company. Used on a bond for the Commonwealth of Virginia, on June 27, 1879.

MINERAL HERITAGE #33

V-47753 "Mining"—engraved by the Continental Bank Note Company between 1880-1881. (Lower left corner)

V-49478 "In the Mine"—engraved by the National Bank Note Company of New York. Approved between 1879-1880.

V-40833 Horses and Cart Leaving Mine—engraved by Bald, Cousland & Co. between 1854-1858.

CONTINENTAL CONGRESS #35

V-49562 "George Washington"—engraved for the National Bank Note Company of New York. Used on the Commonwealth of Virginia bond in 1879.

V-45718 "Independence Hall"—engraved by the Draper, Welsh Bank Note Co. of Philadelphia about 1851.

V-47370 "First Reading of the Declaration of Independence"—engraved by Delnoce for the American Bank Note Co. in April 1866.

CHAUTAUQUA, RURAL AMERICA #36

V-42172 "Education"—engraved for the American Bank Note Co. 1879. (Lower left corner)
"The Miller Bell Tower"—engraved by Warrell Hauck for the American Bank Note Company.
"Chautauqua Seal"—engraved by American Bank Note Company. (The Hall of Philosophy, one of the oldest buildings, appears in the center.)

ENERGY CONSERVATION #38

101640 "Water Falls"—engraved for the American Bank Note Company in 1957 by Edward Cranz. Used on a bond for the Washington Water Power Company in 1957.

49496 "New Mine"—engraved for the National Bank Note Co. of New York between 1859-1879. Used on a stock certificate for the Highland Chief Consolidated Mining Co. in 1879.

47368 "Pit-Hole Creek"—engraved for the American Bank Note Company of New York in 1866. Engraved by Charles Schlecht from a drawing by J. Smillie. Used on a stock certificate for the Buffalo, Pittsburgh & Western Railroad Co., in 1866 and the Colorado Central Consolidated Mining Co. in 1879.

THE LEGEND OF SLEEPY HOLLOW #39

41969 "Washington Irving"—engraved by Wellstood, Hanks, Hay & Whiting of New York, between 1852-1855.

37074 "The Hunter"—engraved by Wellstood, Hanks, Hay & Whiting of New York, between 1852-1855.

44540 "River Scene"—engraved by C. Skinner for the American Bank Note Co. Approved on January 30, 1886. Used on a bond for the West Shore Railroad Co. in 1886, and the New Jersey Railroad Co., also in 1886.

RETARDED CHILDREN CAN BE HELPED #40

V-44506 Allegory "Art"—engraved by C. Skinner for American Bank Note Co. of New York Date approved, September 23, 1886. (Top left engraving).

V-47967 Allegory "Mother with Children"—from a painting titled "Peace". Engraved by A. Jones. Approved, October 19, 1889 for American Bank Note Co.

V-49378 "The Young Students"—engraved for the National Bank Note Co. of New York between 1881-1884.

CHRISTMAS—CURRIER AND IVES #41

V-41141 Ship scene "City of Hartford"—engraved for the Danforth, Wright Co. of New York. Used on a bank note for the Orange Bank of Indiana on Sept. 15, 1854.

V-41346 "Lumbering"—engraved for the Wellstood, Hay, Hanks and Writing Co. of New York between 1852-1855.

V-41341 "Sleighing"—engraved for the Rawdon, Wright, Hatch and Co. of New York between 1832-1834.

CHRISTMAS '74 #42

V-47027 Angels, "Thunder & Lightning"—engraved by J. Smillie for the American Bank Note Company. Approved on August 31, 1877. Used on a stock certificate for the Cincinnati Gas Light & Coke Co. in 1887. (Upper left vignette).

V-46197 Angels—engraved for the Rawdon, Wright, Hatch and Edson Bank Note Co. of New York between 1847-1858.

V-49348 Angel, "Era"—engraved for the National Bank Note Company of New York by A. Jones. Used on a coupon bond for the City of Cincinnati, Ohio in 1889.

(To be continued)



Never-before-illustrated unfinished essay engraving for proposed "unit system" face design for first charter National Bank Note, by J.P. Ourdon.

Spencer Clark Proposes a Unit System for National Currency

Harking back to the W. L. Ormsby pamphlet reprinted in JOURNAL No. 139, you will recall that Ormsby claimed that Spencer M. Clark and Salmon P. Chase intended to use his unit system for the face of the first charter period National Bank Notes but for some reason abandoned the plans. The following letter refers to the aborted development of the unit system face vignettes:

December 20, 1863

In reply to the Secretary's oral inquiries I have the honor to report, (after conferring with the engravers), that the dies for three plates can be produced in ninety days, say of ones, twos and fives.

(The Secretary is aware that after the dies are made, plates can be produced, etc.)

Mr. Rodgers is of the opinion that he can get the roof completed where the printing is to be done, within the same period, unless prevented by severe weather.

To make these dies, I should at present, hire no more engravers, but do one face and two backs with the present force*, and put the other two faces and one back out, by the job to different parties who have the requisite skill. Mr. Hinchelwood** (who was referred to me by the Secretary a few days since), would probably undertake one back, and I think Mr. [Vistus] Balch and Mr. Girsch would each undertake a face. I have to day opened a correspondence with them to that end.

Mr. Delnoce, whom I desired to hire, and whom at my last report I advised the Secretary had gone to Europe, has now returned. I have taken steps to ascertain of his entering the service of this Department. If so, a fourth die could be produced in the same period.

There is but a small percentage of the proper talent to give security against counterfeits, now available in the country. I shall keep myself advised of them all and when they can be used, propose to avail myself of them in some form. When there is no inducement to hire permanently, or where the artist will not come to Washington I propose to farm out portions of the work by the piece.

To do the work as it should be for a national issue, requires time. Work done quickly, or the use of existing dies, facilitates counterfeiting. It would be deplorable if a public exigency should compel the

proposed issue in such a shape as to invite counterfeiting. With sufficient time I can propose an issue creditable to the Department and safe to the public so far as counterfeiting is concerned, and under the Secretary's oral instructions of today I shall zealously pursue its preparation.

I have the honor to be,
Very respectfully
Your obt. servant
S. M. Clark

Hon. S.P. Chase
Secretary of the Treasury

---

* James Duthie, face $1 note; J. P. Ourdan, face $2 note; Henry Gugler face $5 note (engraving of DeSoto seen in EPJ 136, p. 163.)

** James Hinchelwood, brother-in-law of James Smillie.

More Correspondence on Civil War Currency Production

National Bank Note Co. Loses Money on Fractional Currency Printing

OFFERS TO SELL PRESSES TO THE GOVERNMENT

National Bank Note Co.
No. 1 Wall Street
New York

S. M. Clark Esq.
Treasury Department

Dec. 15, 1863

Dear Sir:

The sudden urgent call upon this Co. for a large & rapid increase of the Fractional Notes last winter, rendered it necessary to greatly increase the number of presses, & the order to stop printing so soon followed that we were left with a large number for which we have since had no use, nor it is probable that we ever again will have—many of which were used very little—some not at all. The same emergency required us to take a lease of a suitable building at $5,000 per annum. The rent of which we must continue to pay, & also some one to take care of the establishment, unless we can dispose of the presses, & machinery connected therewith—which we would readily do at considerable loss. Should you have occasion to employ this style of press, we would sell, say 100 to 200, on terms more favorable to the government than you could otherwise obtain. They were gotten up under the direction of an experienced & competent man, & are of the most improved pattern.

We would also be glad to sell one or two upright hydraulic presses, also new & on equally favorable terms.

Resp. Yr. Obt. Serv.
F. Shepard
Pres.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Photographs by Adrien Boutrelle)

Chapter II. The First Generation of Regular Pictorial Issues 1904-1917 (Cont.) Sect. E-1. Morocco 1917-23 (Scott A9-A17, D5, and PP1; Yvert types h, i, k, l, m, n, p, q, taxe a, and colis postaux)

(Continued from Journal No. 139, Page 126)

The Design Types

Each of the six postage types was used for two to three denominations; three are in large vertical format and three in large horizontal format. A marked affinity to the style of de la Nezière's French West African designs is evident. The subjects are all architectural monuments of prominence in Morocco—mosques, forts, ruins, etc.—and include "natives" only so inconspicuously they are hardly noticeable. The dues and parcel-post designs were non-pictorial. All the stamps are monocolored.

1) *The Tour Hassan Type,* in large vertical format, used for the 1, 2, and 3c values. —The Hassan tower is one of the most famous relics in the country; it was built by order of Sultan Abou Youssif El Mansour, who according to the popular legend had its architect blinded so that he could not design a still more beautiful mosque for some-one else. The narrow inner frame of the design is shaped like the architraves over the gates of Moroccan forts and city walls. At the top, the corner spandrels contain the numerals and fillings of arabesque-like geometric circles. At bottom a cartouche in the form of a nailed-up plaque contains MAROC and an Arabic inscription. The center subject is the Tour Hassan at Rabat, with broken adjacent pillars, and vegetation in the foreground, ruled sky background. Note that the tower is not in the center, in order to include the subsidiary pillars at one side. Below the bottom border, at left inscribed "J. De La Nezière", "Rabat" in center, and "A. Mignon S.C." at right (the engraver).

2) *The Bab-Dkaken Gate of the Grand Mechouar at Fez Type,* in large horizontal format, used for the 5, 10, and 15c values.—The inside border of the frame is shaped like a Moorish arch. At top, left and right spandrels have the numerals, and in center a cartouche for MAROC. The Arabic inscription extends across the bottom. Decorations in the narrow frame are presumably inspired by native (Muslim) art. The subject is a massive parapetted fortress-wall with towers and a gate in center, two natives on donkeys approaching it. The sky above is partly ruled. A very symmetrical effect is emphasized by the similar walls and towers to each side of the gate. Diagonal light and shadows give relief to the picture and remind us of Morocco's sunny climate. Below the bottom border "J. De La Nezière", "Fez", and "A. Mignon S.C." (the engraver).

3) *The Chella Fortress Gate near Rabat type,* in large vertical format, used for the 20, 25, and 30c values.—The frame is very similar to that for the Tour Hassan type, the inscriptions at bottom being in white on color instead of color on white. The



Fig. 1a. Recess engraver's die proof on card of the Tour Hassan type, in brown. It has a thin pencilled rectangular surround-line and guide mark, the purpose of which is a mystery. Enlarged 2 X.



Fig. 1b. Heliogravured stamp of Tour Hassan type, issued 1923. Enl. 2X. Note the considerable change in the view of the Tour.

arabesque decorations are different in detail, however. Subject is again a turreted town-fortress wall with its gate and native approaching. Light and shadows play on the walls. It is a very impressive scene. At bottom "J. De La Nezière", "Chella", and "A. Dezarrois" (the engraver).

4) *The Tower of Koutoubia at Marrakesh Type,* in large vertical format, used for the 35, 40, and 50c values.—The frame is ovate, thicker and more elaborately decorated than the preceding types. Numerals are in the spandrels at top and inscriptions in a bottom cartouche, white on color. The four-sided tower is tall and slender, rising from a site with low buildings to left and a lone palm tree to the right. The right side of the tower is illuminated by the sun. Extensive sky background is uniformly ruled. The Koutoubia mosque, like the Tour Hassan, was built by order of Sultan Abou Youssif El Mansour and designed by the same architect. Below the bottom border "J. De La Nezière", "Koutoubia", "A. Delzers" (the engraver).

5) *The Bab El Mansour Gate at Meknes Type,* in large horizontal format, used for the 50c and 1Fr values.—The style of frame differs considerably from the preceding types in its greater width at the sides and more elaborate native decorative motif. The inner border is shaped like a flat arch. At top thin numerals in the spandrels and a small MAROC in center, the miniscule Arabic inscription along the bottom. The grand gate, with its flanking towers and buttresses richly ornamented is seen at an angle, with shadows crossing, and fills the center leaving only a bit of sky—the tops of the towers at left seem to hit the ceiling of the frame! Natives are dispersed around the gate approaches. Below the bottom border "J. De La Nezière", "Meknes", and "C. Coppier" (the engraver).



Fig. 2. A "maximum card" of Tour Hassan view similar to that on the 1917 stamp; stamp is mounted at side and cancelled Rabat, 1933. The card is a chromolitho published by the Flandrin firm of Casablanca, who printed some of the litho stamp issues of Morocco in the 1940s.

6) *The Ruins of Volubilis Type,* in large horizontal format, used for the 2, 5, and 10Fr values.—The framework is strickly rectangular, of wide bands at sides and top, filled by mosaic geometric motif. A small MAROC in cartouche at top, large numerals at bottoms of side panels. The Arabic inscription across the bottom. Subject is an expansive view of the ruins of the Roman city of Volubilis in the midst of a barren stony landscape. The ruins consist of several tall remnants of wall, which stand out by their shadows cast from a low sun. The sky is almost uniformly ruled. No indicia below the bottom border. (Design was engraved by C. Coppier.)



Fig. 3a. The Bab Dkaken Gate (Fez) type 10c recess stamp. Enlarge 2 X. (A somewhat underinked impression.)



Fig. 3b. An engraver's die essay of the Bab Dkaken Gate type in typo, black on smooth white ordinary paper, with peculiar solid surrounds in two shades and rectangular outlines apparently scratched on the die block. Note the irregular rulings of the sky area above the gate, which are not seen on other typo die essays of this design; perhaps this essay was the preliminary one made by Mignon which he later retouched somewhat. Enlarged 2 X.



Fig. 3c. The 15c Bab Dkaken Gate heliogravured stamp of 1923. Enl. 2 X.

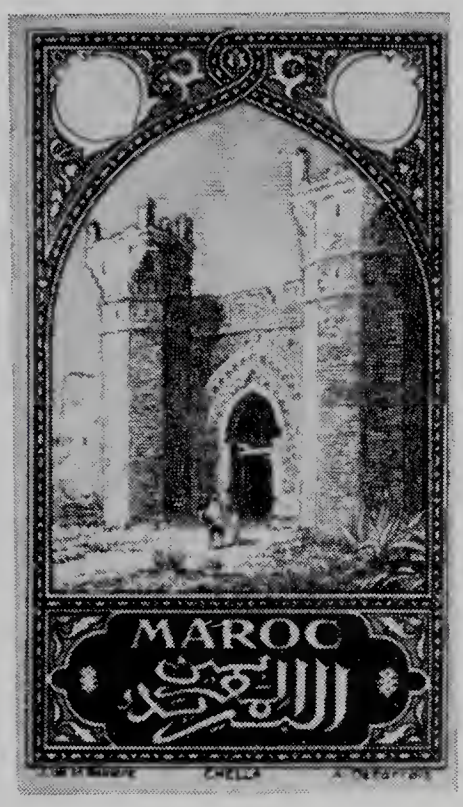


Fig. 4a. The Chella Gate (Rabat) type engraver's recess die proof in brown on card. Englarged 2 X.



Fig. 4b. Chella Gate 20c heliogravured stamp of 1923. Enl. 2 X.



Fig. 5a. Engraver's recess die proof of the Koutoubia Tower (Marrakesh) Type, in black on card. Enlarged 2 X.



Fig. 5b. Koutoubia Tower type 35c heliogravured stamp of 1923. Enl. 2 X.



Fig. 6a. Plate essay in black of the "1 P.H." of the Bab El Mansour (Meknes) type on watermarked paper, an essay for the set planned in Hassanic currency but not issued; the die is otherwise identical to the 1917 engraver's proofs and to the stamps. Enlarged 2 X.



Fig. 6b. The 1 Fr heliogravured Bab El Mansour type stamp of 1923. Enl. 2 X. Note that the angle of view is more to the left and the profile lowered within the frame.



Fig. 8a. Printer's recess secondary-die essay of the Volubilis Type in blue on card, with "5 P.H." numerals in Hassanic currency, full inscriptions beneath. The die is identical to the issued stamps and to engraver's die proofs except for the numerals and omission of the inscriptions from the stamps. Enlarged 2 X.

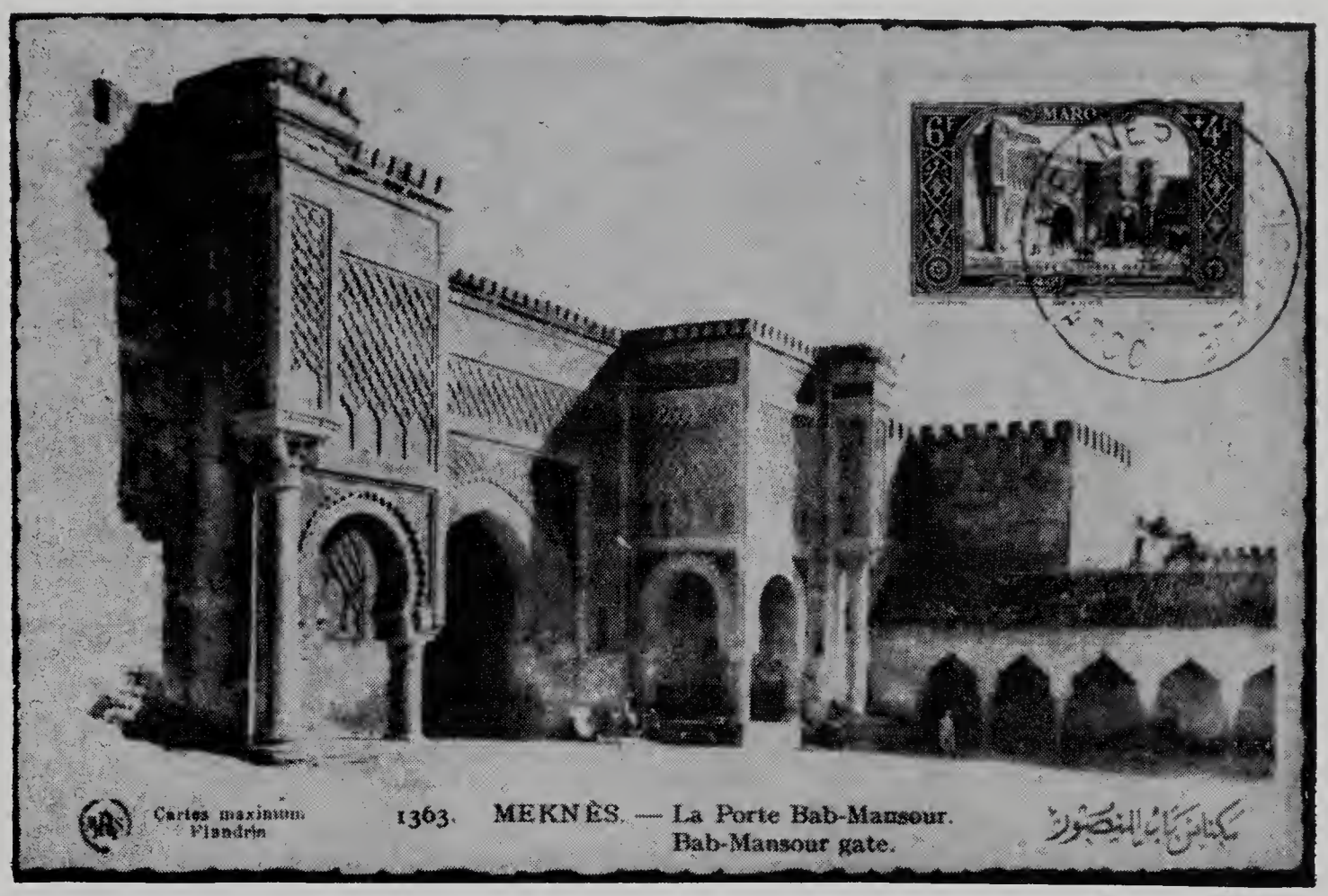


Fig. 7. Maximum card of the 1948 6 Fr + 4 Fr Bab El Mansour recess stamp issued in 1948 for the Journée du Timbre. Engraved by Mazelin and closely imitating the 1923 helio model. The card is a Flandrin of Casablanca publication, the view being taken a bit more from the left side than on the stamps.



Fig. 8b. The 3Fr red heliogravured Volubilis stamp of 1923. Enl. 2 X. Note simplifications in details of the subject compared to the recess version.

7) *The Parcel-Post Type,* in large vertical format.—A non-pictorial design consisting of Islamic decorative motifs and a center cartouche for inscriptions, numeral at top. Below the bottom border "J. De La Nezière" and "Ch. Crespelle" (the engraver). Printed in typo.



Fig. 9a. The 1c postage-due stamp, typo 1917. Enl. 2 X.



Fig. 9b. The 30c parcel-post stamp, typo 1917. Enl. 2 X.

8) *The Postage-Dues Type ("The Circles"),* in small rectangular format.—A non-pictorial, consisting of a small center circle with numeral, surrounded by Islamic decorative motifs, small inscriptions at top and bottom. Printed in typo. Below the bottom border "J. De La Nezière" and "Ch. Crespelle" (the engraver).

(To be continued)

NEW PHILATELIC VOCABULARY IN FIVE LANGUAGES FROM PHILATELIC FOUNDATION

The newest publication to come from The Philatelic Foundation is the *Philatelic Vocabulary in Five Languages.* This hand publication is the first *alphabetical* listing of terms, color, days, months and numbers in easy to read form. By having all the languages in alphabetical order in the left hand column, the reader can easily find any of a number of terms and quickly see what that term is in any of five languages—English, French, German, Italian and Spanish.

The format of the Vocabulary is 8½ x 11, three hole punched for handy insertion into any three ring binder. The 24 pages were compiled over the last three years and edited by Robert P. Odenweller, Trustee of the Foundation, with help from The Collector's Club of New York, the United Nations Postal Administration, Domenico Facci, Ernest A. Kehr, Marc Martin, Alex Rendon, Dr. Roberto M. Rosende, Hans Stoltz, Ira Zweifach, Dr. Enzo Diena, M. Pierre Langlois, and other philatelic organizations.

The *Philatelic Vocabulary in Five Languages* is available at $3.00 per copy, postpaid from The Philatelic Foundation, 270 Madison Ave., New York, NY 10016.

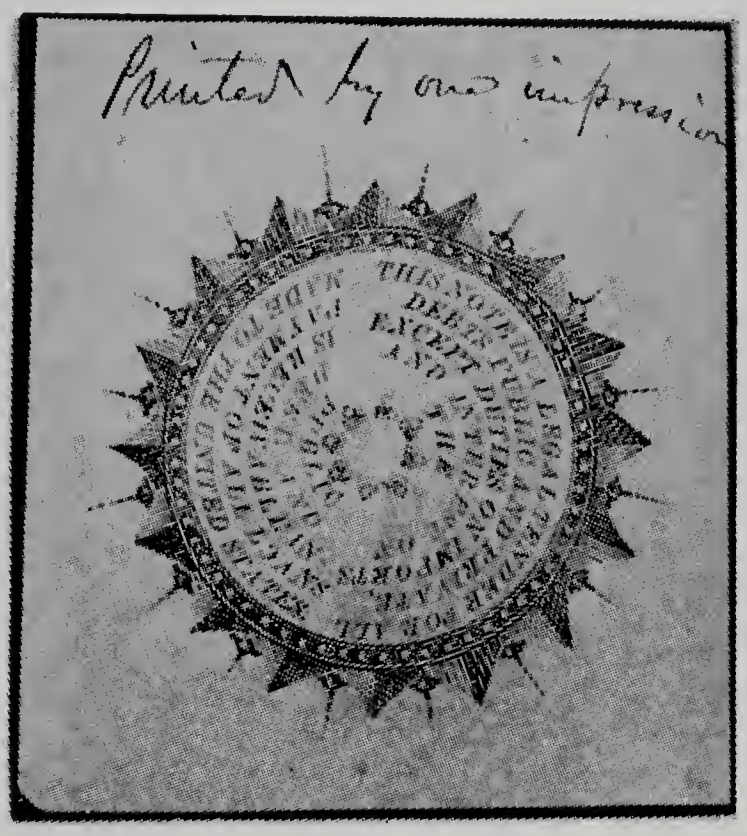


Figure 1.



Figure 2.



Figure 3.

Tentative Identification

"Multicolor Currency Essay"

By BARBARA R. MUELLER

REACHING down into his seemingly inexhaustible collection of essays, proofs, and vignettes, Dr. Glenn Jackson has found the items shown here and related to the one illustrated in JOURNAL No. 138, pages 86-87. It seems that the toothed or spiked border was used to create essays for a seal for U. S. currency. In Figure 1 it

surrounds the obligation which reads: "This note is a legal tender for all debts public and private except duties on imports and the interest on the public debt, and is receivable in payment of all loans made to the United States." Handwritten at one side are the words "Printed by one impression".

The Figure 2 essay differs somewhat in that the only wording inside the spiked border is "UNITED STATES OF AMERICA./CURRENY COUNTERSIGN." The center is occupied by a colorless star against a mechanically engraved background. A handwritten notice of "one impression" appears at the top.

The Figure 3 essay utilizes the colored center of the essay shown in No. 138, with the omission of the star. The colors given by Dr. Jackson seem to be the same as those of the essay originally described.

Note that the producers seemed very concerned about the "one impression" fact, since the words to that effect appear on all three of the essays plus that one shown in No. 138.

Dr. Jackson believes that these seal essays were never utilized on U. S. currency but stands open to correction.

9TH EDITION OF FRIEDBERG'S "PAPER MONEY OF THE UNITED STATES" RELEASED

Although not issued as frequently as stamp catalogs, paper money catalogs are equally important to syngraphists and other connoisseurs of the engraving arts. The previous edition of "Friedberg", the standard reference work on U. S. paper money, 1861 to the present, and encased postage stamps, came out three years ago. The 1978 version, released by the co-publishers, Coin and Currency Institute of New York and Krause Publications of Iola, Wisconsin, represents a considerable improvement in layout and utility plus a reduction in the number of pages from 327 to 256, although the basic format is retained. A new, smaller type face, less leading between lines and more frugal use of space has made this welcome saving possible.

The text descriptions of the various types of paper money are now combined with the catalog listings, and the introduction for each series has been moved from the front of the book to the beginning of the series' listing. More complete descriptions now accompany the explanation of each note design. Another major improvement is the introduction of detailed information on the notes in each series and the quantities printed for all small-size notes and values for all star notes produced.

The publishers say that every price in the catalog has been carefully reviewed to reflect the increased values that have occurred since the eighth edition was released in 1975. For the first time, a panel of experts in the field of paper money collecting has been utilized to apply current market values to the listings.

Values for National Bank Notes by states have been incorporated with the regular National Bank Note section and a complete page is afforded each denomination and type, which includes a picture of both front and back. Included is a complete listing of all charter numbers in the order they are assigned to each respective National Bank.

The 9th edition of Friedberg retails for $17.50 and may be purchased from coin shops, bookstores and directly from Krause Publications, 700 E. State St., Iola, WI 54945.

ESSAYS

For

U. S. Adhesive Postage Stamps

By Clarence W. Brazer

Revised By Falk Finkelburg

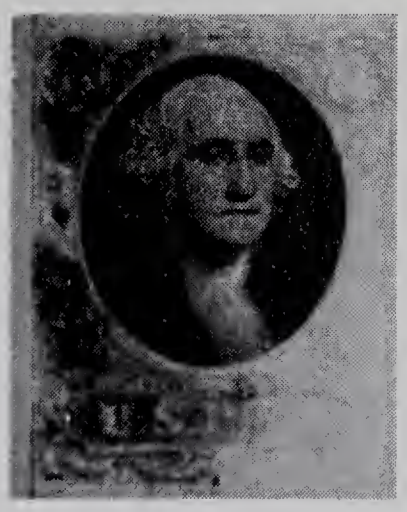
IMPORTANT--PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

1870 Essays by National Bank Note Co.



151E-A

Circa Sept. 1, 1869.

151E-A. TWELVE CENTS.

Size of design 20x25.5 mm. Engraved vignette **95E-Bb**, with incomplete lead pencil drawing of frame design. On India paper on cardboard 38x47.5 mm; (unique)

black vignette, lead pencil frame

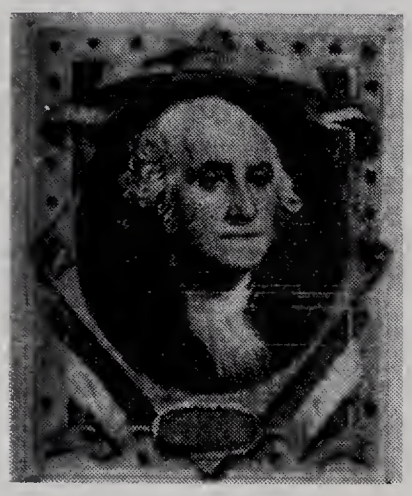


151E-B

151E-B. TWELVE CENTS.

Size of design 20x25.5 mm. Engraved vignette **95E-Bb,** mounted in a lead pencil and water color frame design. On white cardboard 46x89 mm.; (unique)

black vignette, gray frame



151E-C

151E-C. TWELVE CENTS.

Size of design 20x25.5 mm. Engraved vignette **95E-Bb,** mounted in a lead pencil and water color frame design. On white cardboard 46x89 mm.; (unique)

black vignette, gray frame

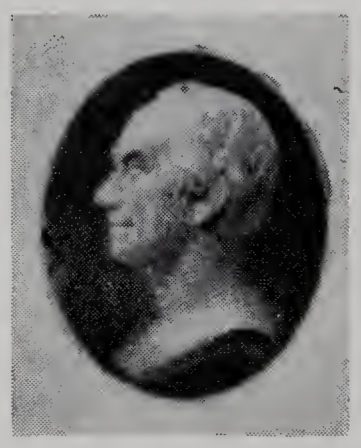


151E-D

151E-D. TWELVE CENTS.

Size of design 20x25.5 mm.
Engraved vignette **95E-Bb,** mounted in a lead pencil and water color frame design. On white cardboard 46x89 mm.; (unique)

black vignette, gray frame



151E-Ea

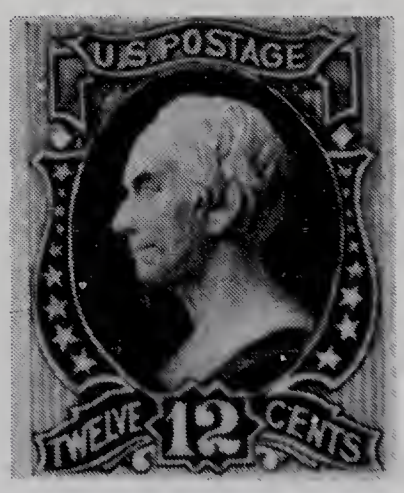
circa. Jan., 1870.

151E-E. TWELVE CENTS.

Size of design, 19.5x25.5 mm.
Size of die 62x74 mm.
Vignette engraved by L. Delnoce.
Engraved die of vignette only; (scarce)

a. Die sunk on India paper on card.

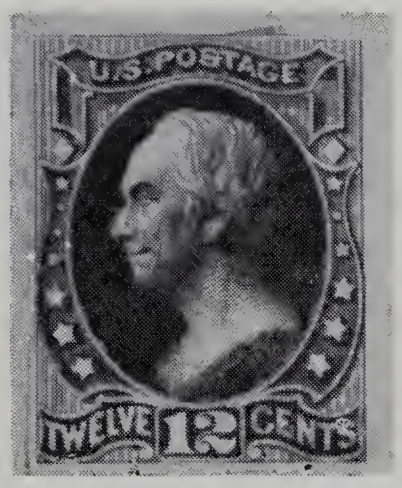
black
deep carmine
yellow
yellow-brown
brown-orange
dark orange-brown
black-brown
ultramarine
dark blue-green
dark red-violet



151E-Eb

b. Incomplete engraved vignette with water color frame design. On white cardboard 53x75 mm. (unique)

blue-black vignette, blue frame on gray background. Pencil notation "background of stars to be gray."



151E-Ec.

This design was essayed for envelopes on thick papers.

Size of die sinkage 63x77 mm.

c. Completed die on India paper on cardboard; (rare)

deep orange-brown
green
deep ultramarine
violet
deep red
dark orange-red
dusky red

d. Ordinary paper;

carmine
orange
brown
yellow-brown
ultramarine

e. Card, colored yellow;

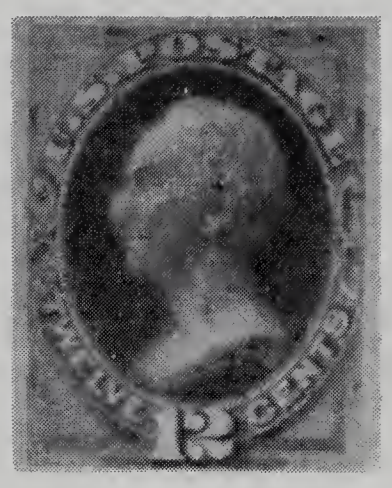
black



151E-F

Washington, engraved vignette in black mounted on card, with frame pencil drawn, and notation in pencil "new border for clay 12c";

unique



151E-G

March 21, 1870.

151E-G. TWELVE CENTS.

Size of die 55x63 mm.
Frame engraved by D. S. Ronaldson.
Vignette engraved by L. Delnoce.
Incomplete engraving of design adopted. The left side of lower left triangle has not the 3 vertical shading lines that are on adopted design.

a. On India paper die sunk on card; (rare)

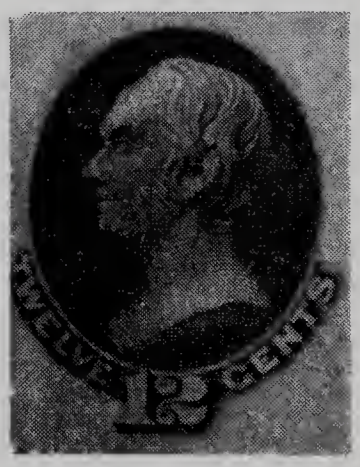
black
carmine
blue-green
blue
light blue
orange
orange-brown
dull red
brown-red

b. Same on proof paper about 38x45 mm. (rare)

carmine
dull carmine
orange-brown
dull blue
ultramarine

c. Same on India on card about 30x35 mm. (rare);

dark blue

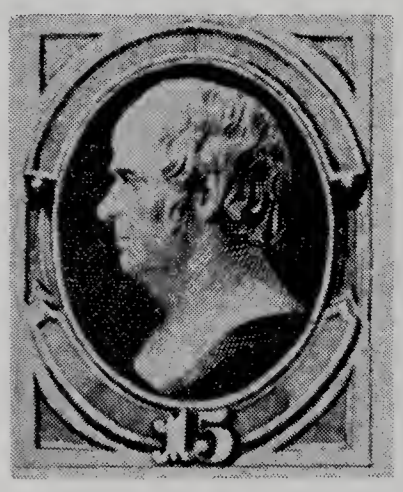


151E-Gd

1873.

d. Die of completed vignette with label "TWELVE 12 CENTS," on white glazed paper; (rare)

black



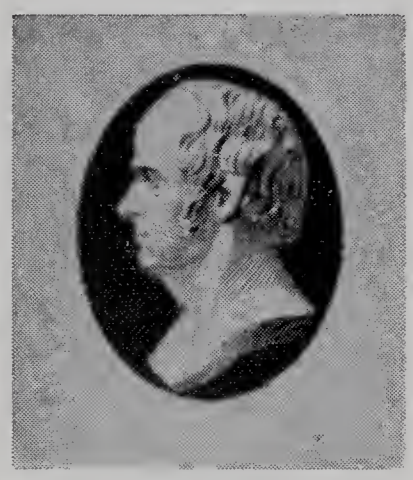
152E-A

circa Dec. 1869.

152E-A. FIFTEEN CENTS.

Size of design 19.5x25 mm.
Designed by Butler Packard.
Incomplete engraved vignette with full side whiskers, mounted in water color frame design. On white cardboard 40x61 mm.; (unique)

dim red vignette, light red-violet frame



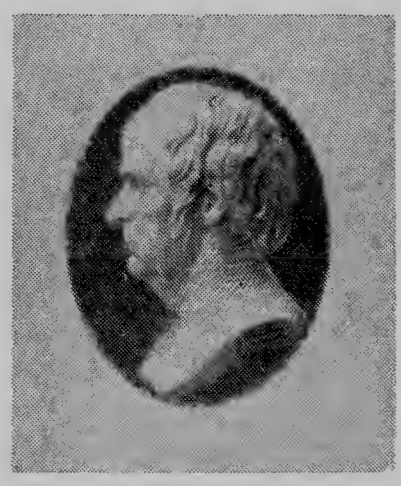
152E-Ba

152E-B. FIFTEEN CENTS.

Size of design 19.5x25 mm.
Size of die 63x76 mm.
Vignette engraved by L. Delnoce.
Frame engraved by D.S. Ronaldson.

a. Incomplete engraving of vignette only. Neck under ear and shading at back missing. On India paper die sunk on card; (rare)

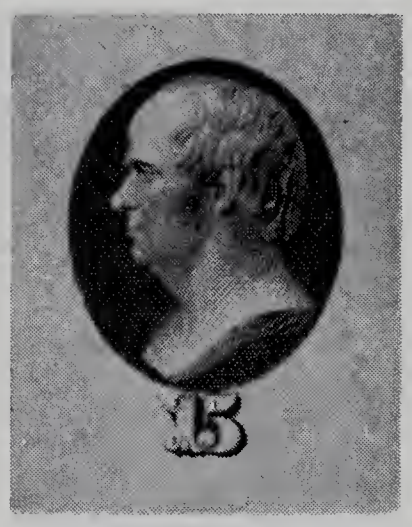
black



152E-Bb

b. Die engraving of vignette only, on India paper die sunk on card; (rare)

black
dark orange
orange
yellow
red-violet
ultramarine
brown

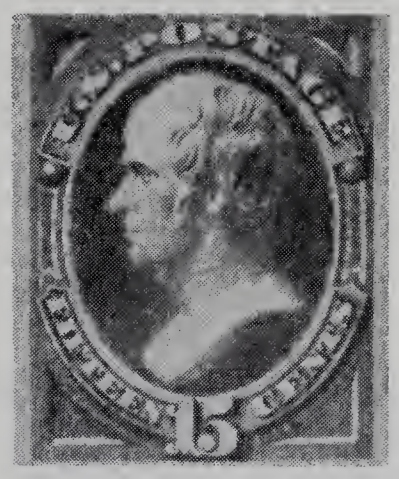


152E-Bc

1873.

c. Same with "15" below. On white glazed paper; (rare)

black



152E-Bd

This design was also essayed for envelopes on thick papers.

April 15, 1870.

Frame engraved by D. S. Ronaldson.
Size of design 19.5x25 mm.
Size of die 63x72 mm.

d. Complete engraved design but shading on corner panel bevels incomplete and side whiskers are bolder than on design adopted. On India paper die sunk on card; (rare)

orange-brown

e. Same as **d.** but pencil marks suggesting shading on corner panels; (rare)

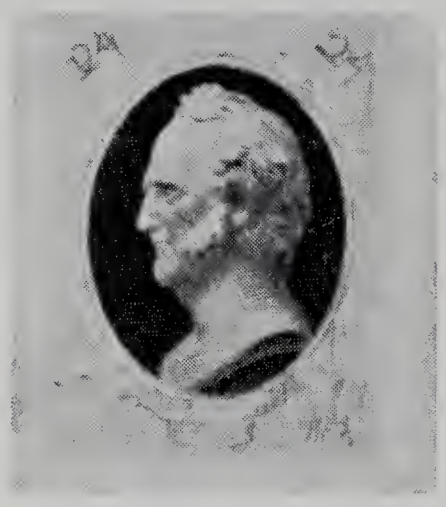
orange-brown

f. Shading on corner panels added but white areas incomplete;

orange
orange-yellow
orange-brown
green
red-violet
rose-carmine

g. Same but with shading on corner panels. Die on India paper on card; (rare)

black



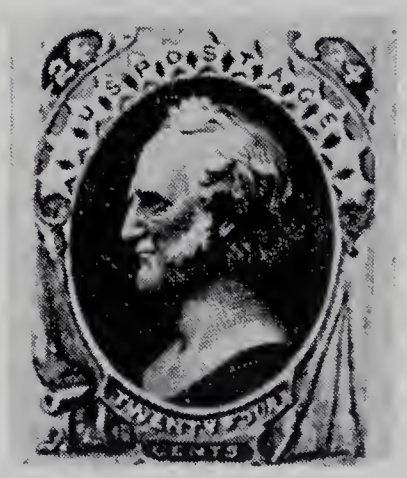
153E-Aa

153E-A. TWENTY FOUR CENTS.

Size of design 18x23 mm.

a. Incomplete engraved vignette with lead pencil sketch of a frame design. On white cardboard 33x39 mm.; (unique)

dull red-violet vignette,
drawn in lead pencil



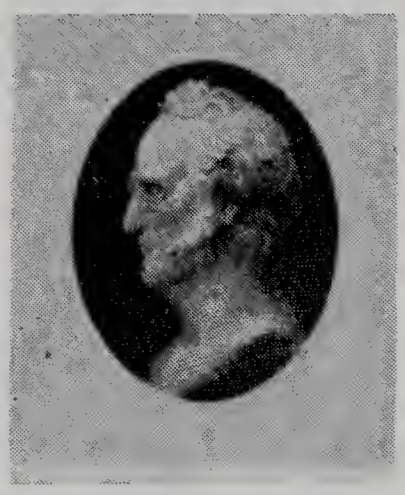
153E-B

153E-B. TWENTY FOUR CENTS.

Size of design 19.5x25 mm.
Designed by Butler Packard.

Complete engraved vignette mounted on a lead pencil and water color frame design with U.S. POSTAGE in ink. On white cardboard 73x110 mm.; (unique)

dim blue-green

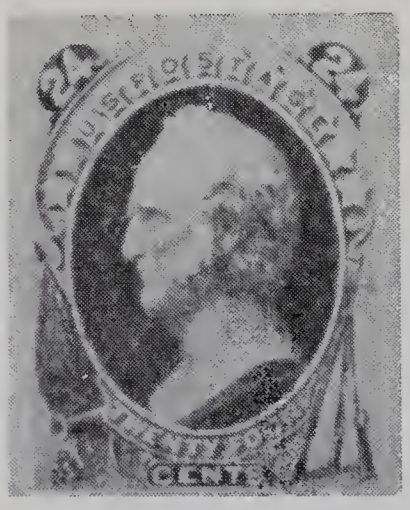


153E-Ca

Size of die 62x76 mm.

a. Incomplete engraved vignette only. On India paper die sunk on card; (rare)

black
yellow
yellow-brown
dark orange-brown
ultramarine
dark ultramarine
red-violet



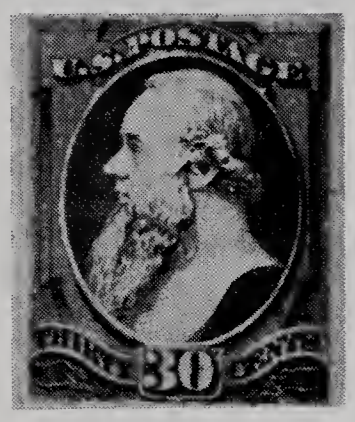
153E-Cb

153E-C. TWENTY FOUR CENTS.

Size of die 62x77 mm.
Vignette engraved by J. P. Ourdan.
Frame engraved by D. S. Ronaldson.
Incomplete design as adopted, the upper corners are not squared outside the scrolls, there are no periods between U. S. P.

b. Die with engraved frame design on India paper die sunk on card, and off card cut down; (rare)

carmine
orange
brown-orange
yellow-brown
deep brown
ultramarine
dark red-violet
green

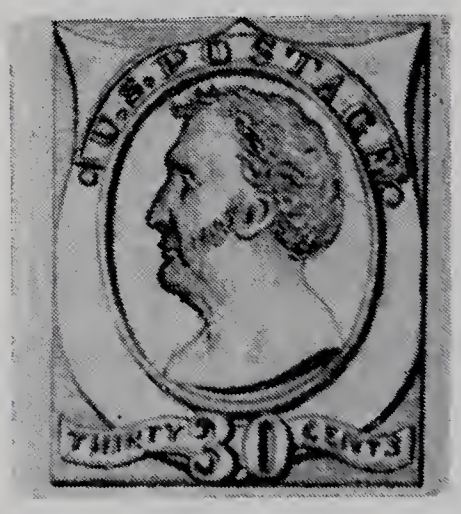


154E-A

154E-A. THIRTY CENTS.

Engraved frame of design adopted but with vignette cut out and engraved vignette mounted, of Stanton as prepared for the 7c stamp; (unique)

black



154E-B

154E-B. THIRTY CENTS.

Size of design 22x26 mm. Size of die 62.5x71 mm. Vignette engraved by J. P. Ourdan (?) Frame engraved by D. C. Ronaldson.

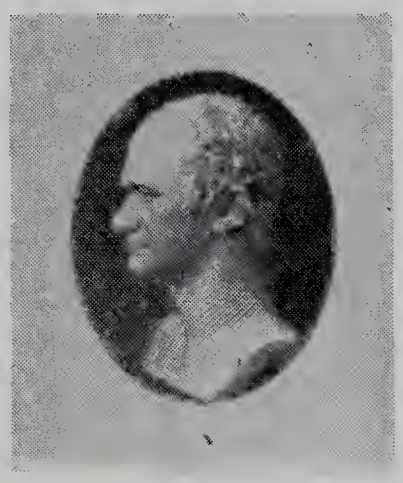
Pencil drawing on white cardboard 53x92 mm. Written in pencil on card is "Scott": (unique)

black

154E-C. THIRTY CENTS.

Another model with engraved vignette mounted in pencil drawing of frame; (unique)

yellow-brown vignette



154E-C

circa. Dec. 1869.

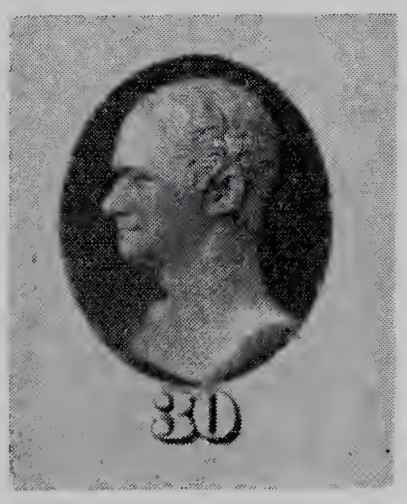
Die of vignette only. On India paper die sunk on cardboard; (rare)

a. This die exists in two states.

yellow-brown
dark ultramarine-blue
orange

b. More engraving on forehead nose. neck, etc.

dark red-brown
dull carmine
ultramarine

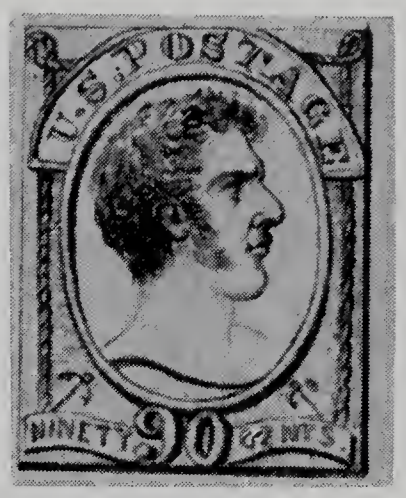


154E-D

1873.

a. Die of completed vignette with "30" below, on white glazed paper; (rare)

black

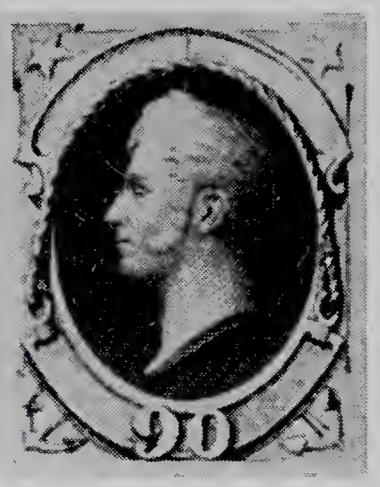


155E-A

155E-A. NINETY CENTS.

Size of design 19.5x25 mm. Lead pencil drawing of entire design inscribed "Perry." On white card 53x92 mm.; (unique)

black

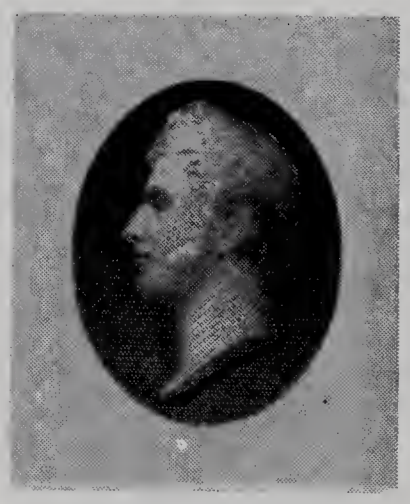


155E-B

155E-B. NINETY CENTS.

Size of design 19.5x25 mm.
Designed by Butler Packard.
Engraved vignette mounted in lead pencil and water color frame design. On white cardboard 73x110 mm.; (unique)

dull red-orange vignette
dull red-violet frame



155E-Ca

155E-C. NINETY CENTS.

Size of design 19.5x25 mm. Size of die 62.5x71.5 mm. Vignette engraved by L. Delnoce. Frame engraved by D. S. Ronaldson. Incomplete engraving of design as adopted.

a. Size of die 58x79 mm. Die of vignette only. On India paper die sunk on card; (rare)

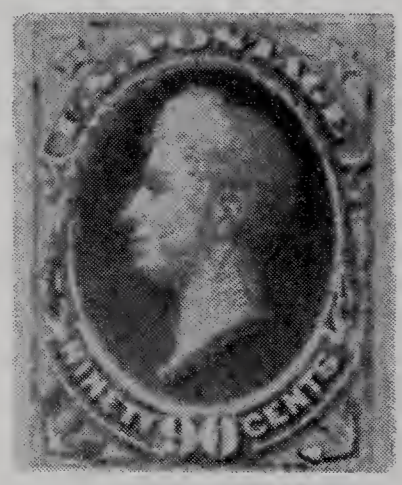
deep yellow-orange
orange-brown
dark-brown
dull carmine
ultramarine-blue
dark blue-green
dark red-violet

b. Same on white ivory paper; (rare)

black

c. Same with more lines in hair above forehead. On India paper on card; (rare)

black



155E-Cd

d. Incomplete die of design adopted. The rope above the vignette is unfinished. On India paper die sunk on card, or off card cut down; (rare)

black
orange
dark orange
yellow-brown
brown
deep orange-brown
deep ultramarine
blue-green
red-violet

(To be continued)

Unusual Printing Combination on 1975 Austria Stamp Day Issue

According to *Gibbon's Stamp Monthly,* the 1975 Austrian stamp day single (Scott B339) which commemorates 125 years of the country's adhesives bears line-engraved replicas of issues of 1850, 1922 and 1945 against a photograyure background. To illustrate three stages in the status of Austria, designer A. Pilch selected the first issue of the Austrian Empire, the imperforate 9-kreuzer blue of 1850; a stamp representing the First Republic, inaugrated in November, 1918—the ½-krone "Ear of Corn" definitive of 1922; and a stamp—the 3 groschen "Lermoos"—from the first pictorial issue of the Second Republic, established in May 1945. The first two stamps were originally typographed and the third photogravure-printed, so the engraver K. Leitgeb was obliged to start from scratch in preparing the recess miniatures.

Pilch has been designing the stamps printed by the State Printing Works in Vienna for Austria and some other countries, such as Liechtenstein, since 1958, while K. Leitgeb has been a regular member of the engraving team since 1968, when he was first paired with designer Pilch in the production of the Graz-Seckau Diocese stamp.



Mexico

More "Essays Which Are Not What They Seem"

By BARBARA R. MUELLER

IS there no end to the fantasy essays on the market? The report in JOURNAL 139 (p. 119) evidently was not the last word, for once again we can describe and illustrate more of this brummagen of philately. Although we do not have a provenance for the three items illustrated here, their size, media, and purported signatures closely resemble the other drawings shown in these reports. In style and execution they have no relation to authentic essays of the periods involved. It is not possible to state with certainty that these items were originally offered as "ex-Burrus" but recollections of reputable people tend in that direction. Perhaps the artist involved is our bar keeper in Bordeaux!

First is an attractive tempera (?) drawing on card in shades of orange red similar to Mexico type A5 of 1866; it is 3¾ x 4¼ inches and bears the supposed signature of A. Barre. Second is a purported essay for France type A20, "the sower". It is done in black ink, with red facial highlights, appropriately dated 1902 and boldly inscribed "Roty", the name of the true designer. This one is on a thin paper which the artist pierced with his pen. Somehow the fashionably gaunt face of the sower does not square

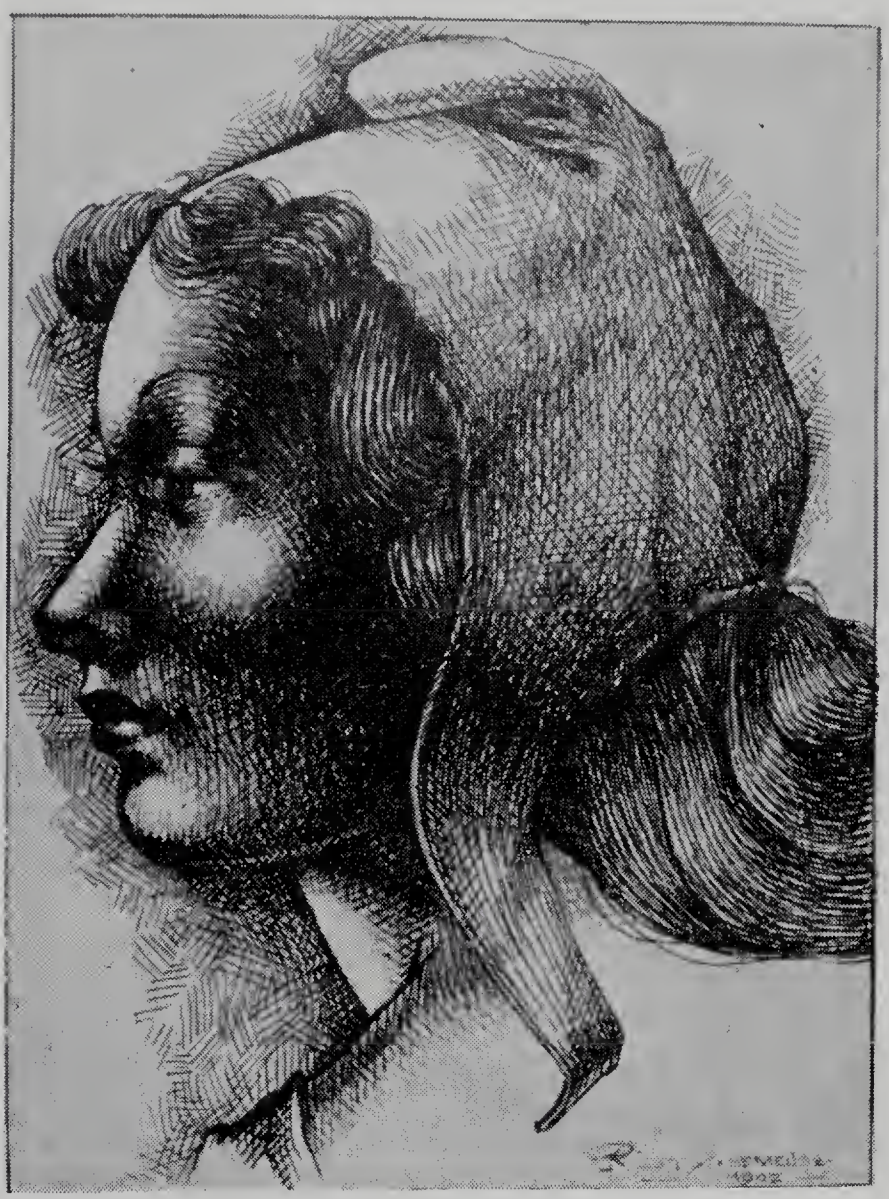




Austria

with the 1902 ideals of feminine beauty. In fact, the lady looks more like a modern "Marianne". This drawing is approximately the same size as the Mexican concoction.

Finally comes an "interpretation" of Franz Joseph as a youth as seen on Austria no. 119 of the 1908 commemorative series. This 4½ x 5½ drawing on thick paper was done entirely in black and white ink. The artist, whom we must credit with considerable talent if nothing else, boldly uses the name of the true designer "Kolo (man) Moser". Included with the drawing was a stamp-size mock-up consisting of a cut-out head from the issued stamp mounted on black paper and then on gold.



France

FRANKLIN MINT COMPOUNDS CONFUSION ABOUT PROOFS

General collectors usually have difficulty with the complex terminology of the world of proofs, and their confusion has not been cleared up by the Franklin Mint's "limited edition" of "official sterling silver proofs of the world's greatest stamps." The subscription deadline for these made-to-order collectables was Dec. 31, 1977; the series consists of 50 "proof-quality solid sterling silver stamps" released at the rate of one a month, for the price of $14.50 each. The Franklin Mint, with its roots in numismatics, uses the word proof in philately in a quasi-numismatic sense.

The series is being sold under the banner of what is called the "International Society of Postmasters in Geneva, Switzerland," and a panel of unnamed "international experts" selected the subjects for "beauty, historical importance and rarity." Of course, the inevitable "custom-designed album" with a "specially-written commentary" accompanies the collection.

If the above report seems overburdened with quotation marks, it is because this reporter does not wish to be credited with the words of the sales pitch.

BRM

Clifford Leak's

Minutia of Engraving



The Engraver Dealt a Good Hand

A private playing card revenue stamp used by the New York Consolidated Card Company is a good example of the considerable detail early engravers could place upon a small area.

This revenue stamp was in use from 1876 until 1883, a period when the National Bank Note Company of New York was the contract engraver and printer.

The stamp's central frame appears to be a fair representation of a playing card spade symbol. Encompassed within this frame is a deftly held 13-card straight. For anyone who may need enlightenment, a straight represents poker cards in numerical sequence, but not in similarity of suit.

Use of a moderately-powered glass will reveal the suit and numerical value of each of the 13 cards illustrated in the fanned-out hand. This complete diminutive detail indicates the engraver's deliberate effort to produce true feature.

Whoever designed this stamp imposed the vignette and lettering upon a background that is akin to the arrangement used by the National Bank Note Company for the seven-cent U. S. postage stamp of 1871. The likeness is most apparent in the use of fine vertical lines and ball-shaped corners.

The Philatelic Foundation of Southern Africa issued a "souvenir" sheet No. 3 (unofficial) in connection with the National Stamp Exhibition July 5-8, 1978, which depicts four hand-painted, stamp-size essays for the South Africa pictorial series of 1926. (Evidently previous sheets Nos. 1 and 2 depicted other essays of this group.) The advertisement sent out by Inter-Southern African Philatelic Agency calls the designs "proofs", incidentally.

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Syngraphists

Stanley Gibbons Auctions Ltd., London. Sale of March 7, 1978

Pounds Sterling

PRINTER'S PROOFS

Estonia—Estonian Bank: 10 Krooni, 1928 (Pick 62), ovpt'd. in red "Proov" + large red cancellation on reverse. EF	16	13
Great Britain—Scotland, British Linen Bank: 1 Pound, 31st May 1904, uniface, bicolour, on "B.L.C." wmk'd. paper, hole-cancelled over printed signature of Manager, large margin at left. Near EF	85	90
Great Britain—Scotland, The Glasgow Banking Co.: 1 Pound, 18—, uniface, on unwm'd. paper, Batho & Bingley, London; attractive vignette of Royal Arms at top; some creasing, otherwise VF	175	180
Great Britain—Scotland, The Royal Bank of Scotland: 1 Pound, 18— (series of 1853), uniface on wmk'd. paper, large margin at left; not numbered, dated or signed (payable to James Wright); portrait of King George II flanked by Royal Lion and Unicorn, attractive female vignettes at foot depicting "Britannia" and "Plenty". VF	425	320

For Philatelists

Harmers of New York. Sale of June 6, 1978.

Newfoundland

Numbers used are taken from The Essays and Proofs of British North America by Kenneth Minuse and Robert H. Pratt (1970). The system used makes use of Scott numbers. No catalogue value is given since these prices are, for the most part, obsolete.

1857 1p to 1sh, compl. set of engraved prints in black from 1919 Sample Sheet, extremely fine (1-9P) $380.00

1865-94 Issue

2c to 24c, compl. set (12c brown does not exist in proof form) plate proofs on India, some negligible faults, fresh colors, fine to very fine. (24P3-28P3, 30P3, 31P3) 160.00

2c light green, trial color proof on thick wove, from Sample sheet, very fine (24TC) 55.00

2c brownish-red, trial color small die proof on proof paper, fine (24TC2) 70.00

Same in rose. Unlisted color (24TC2) 30.00

2c Codfish, 2 diff. trial color proofs, perforated and gummed, experimental inks, usual condition for these, scarce (24TC) unl. 57.50
2c, 12c, 5c in yellow green, trial color on thin wove from top row of Sample sheet, very fine (24TC, 25TC, 28TC) 210.00
5c "Province of Newfoundland" die essay in brown (38 x 29½mm), negligible faults, fine (25E-C) 200.00
Same in dark color (38 x 32mm), grease spot in design, otherwise fine (25E-C) 120.00
5c, 15 trial color proofs in various shades, on proof paper, some with usual faults, fair to fine (25TC2) 260.00
5c, 7 trial color proofs (6 diff. colors) on India, a few of the usual flaws, fine group (25TC3) 130.00
10c bright blue, trial color proof on thin wove from Sample sheet, slightly smeared impression, still very fine (27TC) 40.00
10c, 8 diff. trial color proofs from Trade Sample sheets, mostly light pastel shades, few have faults, generally fine (27TC) 160.00
12c, 11 diff. trial color proofs from Trade Sample sheets, various pastel shades, some with faults, mostly fine (28TC) 230.00
12c orange-yellow, trial color plate proof on India, blk of 4 with Impt., small hinge translucencies top and bottom, fine (28TC3) 67.50
12c pale red brown, plate proof on India, blk of 4, translucency at bottom, fine (28P3) 70.00
13c green, trial color small die proof on white wove paper, Die No. 489 at top, tiny stains and negligible translucency at top, fine (30TC2g) 100.00
13c purple, trial color plate proof on India, blk of 4, small hinge translucencies and stains, fine (30TC3) 77.50
13c black on semi-transparent vert. laid wove, perf. 12 with quadrille gum, fine (Not listed but TC6 is the designation given for trial color proofs on wove paper) (30TC6a) 45.00
Same in dusky blue, fine (30TC6a) 40.00
13c orange, plate proof on India, blk of 4, part Impt. at left, usual light translucencies, fresh bright color, very fine (30P3) 85.00
24c blue, plate proof on India, blk of 4, minute translucencies, very fine (31P3) 80.00
24c, plate proof on India, blk of 6, pinhole top center, brilliant and very fine block (31P3) 145.00

1868-94 Issue

1c, 7 diff. trial color plate proofs on India, usual translucencies, all very fresh and fine (32TC3) 140.00
1c carmine, trial color plate proof on India, hori. strip of 3, tiny translucencies and slight stains, fine (32TC3) 22.00
1c black, trial color plate proof on India, blk of 4, minute translucencies and stains, fine (32TC3) 40.00
1c dusky deep blue, pair on thin transparent wove, imperf. and gummed, very fine (32TC5) 40.00
1c, 4 diff. trial color finished proofs on semi-transparent wove paper, quadrille varnish on face in orange, brown, blue-green and dark orange, fine (32TC6) 40.00
1c violet, 3 plate proofs on India (2 diff. shades), usual translucencies, fine (32P3) 24.00
1c, plate proof on India, blk of 4, scissors cut between and creasing on bottom designs, fresh color (32P3) 40.00
1c Re-engraved, 4 diff. trial color plate proofs on India, usual tiny translucencies and minute trivial stains, very fresh and fine lot (32ATC3) 100.00
1c violet brown, 2 slightly diff. shades on India, one minor stain in margin of one, very fine (32AP3) 21.00
3c, 6 diff. trial color plate proofs on India, usual flaws (33TC3) 95.00
3c green, trial color plate proof on India, blk of 4, very fine (33TC3) 62.50
3c dark green, trial color plate proof on India, bottom Impt. blk of 6, grease spots affect two designs, also tiny paper flaws (33TC3) 67.50
3c vermilion, 6c dull rose, 6c carmine lake, plate proofs on India, usual negligible faults, all fresh, fine (33P3, 35P3, 36P3) 35.00
3c black, small trial color die proof with Die No. 386A above, mounted on 40 x 56mm card, very fine (33TC2g) 160.00
6c black, small trial color die proof with Die No. 386 above, mounted on 40 x 56mm card, very fine (35TC2g) 110.00
6c, 3 diff. trial color plate proofs on India, usual flaws, fresh and fine (35TC3) 52.50

1880-96 Issue

1c violet brown, large die proof on India on 37 x 35mm card, British American Bank Note Co. prtg., tiny age spots, very fine (41P1) 220.00
2c black, trial color, large die proof on India on 43 x 33mm card, light scuffing at top, also negligible staining (46TC1) 220.00
6c dark green, large die essay, India on 34 x 38mm card, design adopted for the 3c value (no 6c value was issued in this series), very fine (49E-Ab) 220.00
3c blue, large die proof, India on 34 x 38mm card, minor stain spots outside design, very fine (49P1) 150.00
1887-96 Newfoundland Dog ½c dark brown, ½c blue, trial color plate proofs on dull faint yellow soft wove, horiz. pairs of each, ½c blue close one place, fine (56TC5) 230.00
½c orange-red, plate proof on dull faint yellow soft wove, tiny spot on reverse, fresh and fine (57P5) 62.50

1897 Cabot Issue

1c green, Vignette of Widowed Queen, die proof on 25½ x 27½mm thin card, very fine. This is the identical copy illustrated in Minuse and Pratt, 1970, pg. 88. It is referred to as "progressive die proof" but actually it is not (61PX-A) 67.50
1c to 60c, compl. set, plate proofs on thin white wove, translucent spots similar to those found on India paper, a few vals have negligible stains, all are quite fresh (61-74P5) 250.00
Same set, 10c narrow margins, all fresh (61-74P5) 140.00

1897-1901 Royalty Issue

½c violet brown, small trial color die proof on wove, narrow but clear margins, negligible faults, fine (78TC2) 45.00
½c dark olive-green, plate proof on wove, blk of 4, extremely fine (78P3) .. 100.00
1c dark blue, trial color, large die proof on proof paper, Die No. C-394 at bottom, very fine (79TC1a) 160.00
1c carmine rose, 2c orange, 4c violet, plate proofs on wove, very fine (79P5, 81P5, 84P5) 62.50
1c, 2c, 3c orange, 5c blue, plate proofs on wove, fine to very fine (79, 81, 83, 85P5) 75.00

2c blackish green-gray, trial color small die proof on white proof paper, small stains (one on design), fine (81TC2) 55.00

Plate Proofs, Blocks of Four on Thin White Wove

1c carmine, hinge translucencies, fine (79P5) 75.00
2c orange, translucencies, still very fine (81P5) 75.00
3c orange, translucencies affecting mostly bottom right design only, very fine (83P5) 75.00

5c blue, top left margin penetration of paper, nevertheless, fresh and fine to very fine (85P5) 70.00

The 1900 Essays

For further information on these, see Boggs' Newfoundland volume.

3c rose, perf. 11, part o.g., either a revenue essay or privately made 22.00
Same but 5c deep red 27.00
Same but 10c mauve 22.00
1911 Royal Family 6c to 15c, 5 diff. plate proofs on thick card in black, 6c is in issued color so is listed as normal proof, very fine (109P4, 110, 111, 113, 114TC4) 115.00

6c to 15c, 5 diff. trial color proofs on thick wove with yellowish cast, in black, thin margins all round, some vals not listed in this form, fine (109P5, 110, 111, 113, 114TC5) 42.50
1918 Provisional 2c on 60c black, plate essay (Scott #74 ovptd. 2c in red), double surch., o.g., fresh and fine (12Eb var) 105.00

1923-24 De La Rue Printing

3c ochre, trial color small die proof on faint yellowish wove (26 x 28mm), very fine (133TC2) 55.00
5c deep brown, trial color large die proof on faint yellowish wove (52½ x 64½mm), very fine (135TC1) 75.00

24c gray, large progressive die proof on wove paper (45 x 60mm), fine (144PX-A) 120.00

1928 Whitehead, Morris & Co.

4c ultramarine large progressive trial color die proof on white diagonal mesh wove paper (40 x 47mm), tiny faults, still fine and extremely scarce. Unlisted in this color (148PX-A var.) 62.50
5c slate black, incomplete die essay with frame and lettering only, on white diagonal mesh wove, negligible stains (149E) unl. 65.00
8c green, trial color essay, all lettering and some portions of design missing, small faults (151E) unl. 57.50
8c, three small die essays, compr. first, second, and third stages of eventually accepted design, in dark red brown, light red brown and red brown respectively, on medium wove, only fine scarce lot (151E) unl. 125.00
8c light red brown, large die proof on white diagonal mesh wove (81½ x 56½mm), Die No. 885 reversed at top left, very fine (151P1) 100.00

1929-31 Perkins, Bacon & Co. Printing

1c green, large progressive die proof (75 x 91mm), fine (163P1) 50.00
3c deep red brown, plate proof on faint yellowish wove, very fine (165P5) .. 26.00
Same, horiz. pair with sheet margin at bottom, very fine (165P5) 35.00
4c magenta, plate proof on faint yellowish wove, very fine (166P5) 28.00
Same, horiz. pair, very fine (166P5) 42.50
1932-37 Perkins, Bacon 5c deep violet, large die essay (73 x 89½mm), very fine (191E) unl. 110.00
10c orange, large die trial color proof (113 x 73mm) die sunk, negligible faults, very fine (193TC1) 115.00
10c orange, large trial color progressive die proof (83½ x 68mm), die sunk, partially reduced, listed only in black (193 PXF var.) 70.00
1932 24c black, trial color large die proof (80 x 69mm) on white wove wmkd paper with Die No. 1028 reversed, fine (210TC1b) 72.50
24c light blue, large die proof (80 x 60mm) on white wove wmkd paper with Die No. 1028 reversed, very fine (210P1b) 90.00

AIR POST

1931 Issue

15c black, trial color large die proof (68 x 95mm) on unwmkd wove, Die No. 919 reversed at top right, very negligible stains, fine (C6TC1a) 140.00
15c black, trial color large die proof, slightly reduced (52 x 72mm) on wmkd wove with guide lines and most of Die No. 919 reversed at top right (C6TC1b) 125.00
15c yellow brown, trial color large die proof (61 x 93mm) on faint yellowish wove, die sunk (slightly reduced at right), fine (C6TC1c) 115.00
15c brown, large die proof with guide lines and Die No. 919 reversed top right (67½ x 95mm) die sunk, negligible stains, very fine (C6P1b) 130.00
50c black, trial color large die proof on white wove (94½ x 68mm) with Die No. 920 reversed, die sunk, very fine (C7TC1a) 150.00
50c black, trial color large die proof on wmkd wove with guide lines and No. 920 reversed (82½ x 57mm), very fine (C7TC1b) 120.00
50c green, large die proof on white wove, guide lines and Die No. 920 reversed (95 x 68mm), very trivial flaws, very fine (C7P1a) 140.00
$1 black, trial color large die proof on white wove, die sinkage separated from border at bottom, Die No. 918 reversed (94½ x 68½mm) negligible thin spot, (C8TC1a) 150.00
$1 black, trial color large die proof on wmkd wove with Die No. 918 reversed (79 x 54mm), minor corner creases, fine (C8TC1b) 130.00
$1 blue, large die proof on white wove with Die No. 918 reversed (94½ x 68½mm), die sunk, die sinkage separated from border at bottom, some staining, fine (C8P1e) 160.00
1905 Officially Sealed Dead Letter Office, plate proof in black, on thin wove paper, very fine (OS1P5) 160.00
Same in horiz. pair, very fine (OS1P5) 325.00
19th and 20th Century, the small remainder of 15 plate proofs, 9 diff. plus 2 reprints, mixed condition. Est. Cash Val. $75-100 ..... —— 120.00

Sotheby Parke Bernet Stamp Auction Co. Toronto, Canada. CAPEX sale of June 14, 1978. The Juhring Collection of 1869 essays and proofs.

Reported by Michael Lawrence; this review was first published in *1869 Times* (journal of The U. S. 1869 Pictorial Research Associates), August 1978 issue; it is reprinted here by permission of Benjamin E. Chapman, editor.

John C. Juhring, PRA#48, was first member of this study-group to die. He left behind him a collection of 1869 stamps whose ultimate auction value will certainly exceed $1,000,000. The first portion of the collection, mostly essays but also stamps and covers, sold in Toronto in mid-June for about $550,000. This was only the initial shot. The rest of the Sotheby Parke Bernet portion will be auctioned at SESCAL in October. The Gibbons portion of the Juhring estate will be auctioned later this fall in Germany.

Mike O'Reilly asked me to review the Toronto sale, since I was there. Other PRA members in attendance (I'm sure I missed some) were *Millard Mack, Elliott Coulter, Fred Lopez, Morrison Waud, Falk Finkelburg, Dr. Robert LeBow* (who bicycled up to Toronto from the Newark airport) and auctioneer *Andy Levitt.*

The morning session included all of Juhring's 1869 essays. This was the finest showing of 1869 essay material ever offered at public auction, an accumulation unmatched in its breadth, its depth and its quality. A total of 331 essay/proof lots, many of them rare or even unique, fetched $316,000, against an estimate of $280,000. Prior to the sale, there had been considerable commentary on the apparent richness of the auctioneer's estimates. By and large, they proved accurate. Here are some highlights:

Lots 1-8, the seldom-seen envelope essays, averaged $900 each. Juhring had two 1c envelope essays ($1600 and $1100), three 5c envelope essays ($800, $750 and $500), two tens ($800 and $850) and a 30c ($750). Three of the rare Jones Grant-head essays followed, two of them in colors not listed in Brazer, then fetched an average of $1200 each. *Fred Lopez* wrote informatively about these essays in *1869 Times* #9. In the early 1970's three Grant-head essays sold as one lot (Kennedi auction) for $45.

Fifteen 1e Franklin essays, all different, ranged from $500 to $1800, average price being $930. The top price of $1800 went for lot 12, a black Franklin vignette on which the beginnings of the ornamental border had been pencilled in, presumably as part of the early design process. The scarce draped Franklin essays (Brazer type 112E-E) averaged $900; Juhring had six of them, including three colors not listed in Brazer.

Among the 2e Postrider essays, the star was lot 27, the original black pencil sketch (illustrated in *Fred Schuerin's* book) from which the vignette of the horse and rider was photographically reduced. This sold for $5000. Seven other essays, all different, ranged between $190 (a cut-down incomplete small-numeral essay with a thin spot) and $1150 (a small-numeral essay with full margins). Lot 34, the only Juhring 2e essay to show the Banknote company imprint, sold for $850.

Nine 3c locomotive essays, Brazer subtypes Cc, Cd and Ce in various colors, averaged $700 apiece. Lot 35, a red-orange item with full margins, fetched the top price of $1200. The low item was lot 41, a blackish-slate essay cut to size, which sold for $280.

Apart from the seldom-seen safety-paper essays, discussed below, Juhring had 38 each of the 5c Washington essays (precursor to the 6c 1869) and 10e Lincoln essays (precursor to the 10c 1869). The 5c Washingtons ranged from $110 (for lot 97, which was defective) to $1500 (lots 95 & 96, two unlisted essays on thick, veined cardboard—very unusual). Average price for the 38 Washington essays was $650. The 10c Lincoln essays ranged from $180 (lot 117, reduced and wrinkled) to $1600 (lot 135, also on veiny cardboard). Average price for the 38 Lincoln essays was $600. Juhring also had two of the 10c essays that show the Trumbull vignette that was ultimately used on the 24c 1869. These sold for $1500 and $1200.

Of the 12c Adriatic essays, Juhring had 32, 21 of them the typographed/lithographed varieties. The top price of $1800 went to lot 183, a large typographed essay in green, signed "J. MacDonough". Average price for the 32 12e essays was $490.

Juhring had 12 15c Columbus essays, one showing just the vignette (lot 202—$1700), two showing just the frame (lots 206 & 207, $2000 & $1400 respectively) and four showing the bold "15" overprint. High price among the 15c essays was the $3500 paid for lot 203, a die essay in orange brown, Ex Crawford, showing full imprint plus the signature of James Smillie, the engraver. Average price for the 12 15e Lincoln essays was $1725.

Two of the 15e essays had previously sold in the Robert P. Hackett collection, auctioned by H.R. Harmer in February 1956. Juhring lot 202, the vignette-only essay that sold for $1700, had sold in the Haekett sale for $170. And lot 204, a small numeral essay with full imprint sunk on large card, which

sold for $2000, had sold in the Hackett sale for $230. It is a crude but useful rule of thumb to assume that in today's auction market a quality item, be it essay, stamp or cover, will realize about ten times what it fetched in a name sale 20 years ago.

The 24c Trumbull was represented by but six essay items. Lot 224, a small-numeral die essay mounted on card, Ex Crawford, topped the list, fetching $2900. The other five 24c essays averaged $970 apiece. Juhring had 39 different 30c Burgoyne essays, virtually all of them with full or ample margins. Prices ranged from $170 to $1600 (lot 254—another of the veiny cardboard items). Average price for the 39 Burgoyne essays was $700.

Of the 90c Washington essays, Juhring had seven blocks of four, all different, two of which showed the frame only. The high price of $1050 was paid for lot 286, an orange-red and black block with full bottom imprint. The low price of $300 went to lot 289, a margin block showing the blue frame only. The average price for the seven essay blocks was $600. Juhring also had a single and a block of four of the Lincoln vignette only. The block, lot 291, sold for $700; the single went for $170 in lot 292.

The most remarkable portion of this sale was Juhring's collection of safety-paper essays. Brazer lists (but only partially illustrates) 95 different safety-paper varieties, these being various essay colors on 25 different security underprints. It may well be that each of the 95 Brazer-listed varieties is unique. I have never seen two of the same type, nor has anyone I know. Juhring wrote me in 1975 that "These safety paper items to the best of my knowledge are the rarest of all 1869 essays. When Brazer and I, many years ago, compared notes, we had no duplicates of any one item." Juhring had 65 of the 95 varieties listed by Brazer, a concentration that will surely never again be achieved, since the 65 lots went to at least 20 different buyers, with dealers apparently purchasing fewer than 20 lots.

Brazer lists 28 5c Washington safety paper essays. Juhring had 17 of them, and they sold for an average of $938. The top price of $1200 was paid for lot 68, a carmine essay on scarlet underprint. The low price of $700 went to lot 72, for a carmine on orange-brown example with a sealed tear and a thin spot. Of the 35 Brazer-listed 10c Lincoln safety paper essays, Juhring had 28. They sold for an average of $875. The high price of $1050 was paid for two lots—137 & 164—and the low price of $675 went to lot 151. While we must commend Andy Levitt and the Sotheby Parke Bernet people for the lovely cataloging of the Juhring material (all the safety paper essays were fully illustrated), we must also chide them a bit, for not using color. Levitt told me that the only reason they didn't use color was lack of time. Too bad. In full color, the safety papers are really breathtakingly beautiful. Now that they are widely dispersed, I'm sure we'll be seeing them at exhibition.

Of the 15c safety paper essays, Brazer lists 12 and Juhring had ten. These sold to nine different buyers for an average price of $935. The high price of $1250 went to lot 222 (a blue-green essay on deep scarlet underprint) and the low price of $650 went for lot 221 (same colors, different underprint, narrower margins).

Brazer lists 20 30c safety paper essays and Juhring had 10 of these too. The top price of $1600 went to lot 279, a carmine essay on a very ornate stellated blue-green underprint, and the low price of $800 went to lot 271, an orange essay on violet underprint, with a thin spot. The average price of the 30c safety papers was $1065. Relative to the safety paper essays, Juhring's showing of proofs was modest, but it still achieved some records. A full set of the Atlanta trial color proofs, described as very fine, sold for $16,000 and a set of four of the invert proofs realized $13,000. Both are auction records. I recall, not too many years ago, when the unique invert plate blocks of eight sold for about the same price as Juhring's single set. But that's the way proof prices have been moving in the last decade.

George Alevizos, Santa Monica, CA. Sale of March 27-28, 1978.

(Although this report deals with an auction held nine months ago, the material therein was so varied in nature and widespread in origin that a record in the JOURNAL will be of lasting interest.)

UNITED STATES

1870(ca.) Set of five Stock Dies (printer's samples of engraving) showing Abraham Lincoln (similar to 6c design of Banknote issues) printed in black, ultramarine, carmine (stained mostly in border), green (few light stains in border) and blue on India (60x73mm) die sunk on cards (190x250mm), light corner stains from mounts, signed by engraver Charles Schlecht, F-VF. $380.00

Revenue Essays

Revenue Stamped Paper. Composite essay in yellow on wove paper (220x280mm), VG. Turner E231, unlisted in this color, tape stains



on four corners and around large horizontal tear, leaving four essays sound except for light overall foxing, a unique piece, VF 245.00

1871 5c Proprietary plate block of ten with number and imprint, plate proof on India (RB5P3, unpriced), good margins all around except touching at upper right, interesting eastward shift of vignette, light crease affecting two stamps, rare, F-VF. 100.00 220.00

1871 6c Proprietary plate block of ten with number and imprint, plate proof on India (RB6P3, unpriced), large margins all around, light vertical crease at extreme left and between fourth and fifth vertical rows not affecting designs, insignificant soiling in bottom margin, rare, F-VF 125.00 350.00

HAWAII

1860 2c Kamehameha cut-down die proof in green on card, margins all around, printed by John Marsh of Boston (see Meyer, p.374), scarce, VF 75.00 98.00

1864 1c purple, large die proof on India sunken on card (#30P1, $400), 142x102mm, with National Banknote Company imprint, XF 400.00 300.00

1864 2c rose vermilion, large die proof on India sunken on card (#31P1, $400), 146x102mm, with National Banknote Company imprint,, XF. 400.00 325.00

PHILIPPINES

1906 4c McKinley large die proof in black on India (#242TC), sunken on large card (150x203mm), unlisted in Scott, light creases in extreme corners of card, F-VF 250.00 220.00

CANADA

1851 12d black (#3) plate proof on India overprinted SPECIMEN in green, Double Transfer (stated to be position 56R), shallow thin in upper right, good to large margins all around, scarce, appears VF 750.00 550.00

GUATEMALA

1956 Liberation issue, artist's drawing in pencil of design for President Armas airmail stamp, intended for 3c value but later used as model for unadopted 5q design (E780A), 240x285mm, light toning along outer edges, unique, F-VF 300.00 285.00

MEXICO

1935(ca.) one peso multi-colored artist's drawing by Kosel (95x





130mm), central design depicting Chichen Itza has been attached behind octagonal cut-out of the central portion of frame, handsome, unique, F-VF 60.00 65.00

1935(ca.) 3(cents?), 10c, 5p, and 10p imperf photogravure essays by Kosel, on thin card with large margins, NH, VF 35.00 35.00

SALVADOR

1894 Columbus issue 2p (#101), die proof of frame in blue, nearly finished die proof in black lacking tablet and bottom label, and trial color plate proofs in carmine lake and brown, also 5p (#102) plate proof in carmine lake and trial color plate proof in blue violet, F-VF 60.00 42.00

1894 10p Columbus (#103), two unfinished die proofs in black with central design drawn in pencil and with central design partially completed, three nearly finished die proofs in orange, black, and green, and finished die proof in black, also trial color plate proof in blue, some faults, a unique group, Fine 125.00 145.00

AUSTRIA

1936 30g Josef Werndl (B148) die proof in claret brown on India (81x81mm), few tone spots, otherwise VF 75.00 55.00

1936 64g Viktor Kaplan (B151) die proof in olive green on wove paper (81x81mm), light corner crease and insignificant tone spots, F-VF 75.00 55.00

1946 60g+60g Race Horse (B181), progressive die proof in black on card (79x63mm), fourth stage (July 10, 1946), F-VF 100.00 105.00

1946 2s+2s Race Horses (B183), progressive die proof in black on card (85x71mm), second stage (August 21, 1946), signed by Lorber, F-VF 100.00 105.00

1948 Olympics Semi-Postal Essay, as B228 but with value 60(g)+20g. First, second and third stage progressive sunken die proofs in black on wove (84x117mm), showing development of Olympic Flame & Emblem; plus completely finished stamp as above, fully perfed with part o.g. in color of issued stamp, a scarce and desirable group, F-VF 325.00 300.00

BULGARIA

1935(ca.) 50 Lev imperf photogravure essay of Boris III in red (60x75mm), VF 35.00 46.00

(To be continued)

Secretary's Report

By David E. McGuire, *Membership Secretary*

RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

1527 Wolka, Wendell, 7425 S. Woodward, Apt. 214, Woodridge, Ill. 60515 (Obsolete U.S. Notes) by Dr. Glenn E. Jackson

1528 Moody, Richard L., 300 Hillcrest Ave., Warner Robbins, Ga. 31093 (National Currency) by Dr. Glenn E. Jackson

1529 Vorhies, Jack M., 130 E. Epler Ave., Indianapolis, Ind. 46227 (Obsolete Currency & Vignettes) by Dr. Glenn E. Jackson

1530 Falater, Lawrence, 20477 Kingsville, Harper Woods, Mich. 48225 (Michigan Paper Money) by Dr. Glenn E. Jackson

1531 Irish, Mrs. Virginia, Box 129, Abernathy, Texas 79311 (Vignettes) by Dr. Glenn E. Jackson

1532 Johnson, Harry W., 317 East 46th St., New York, N.Y. 10017 (U.S. Paper Currency) by David E. McGuire

1533 Leidman, Julian, 8439 Georgia Ave., Silver Spring, Md. 20910 (Currency of District of Columbia) by Dr. Glenn E. Jackson

1534 Elliott, Kevin, Box 285, Sta. B, Ottawa, Ont. K1P 6C4, Canada (Music Theme) by David E. McGuire

1535 Tatham, William C., P.O. Box 968, Whittier, Calif. 90608 (Dealer) by David E. McGuire

1536 Kline, Dennis E., 103B Lehigh Valley Mall, Whitehall, Pa. 18052 (Dealer) by David E. McGuire

1537 Smith, Bruce W., Box 34, Stevens Points, Wisc. 54481 (Missouri Checks, Notes & Scrip) by David E. McGuire

Member Reinstated

1373 Mackal, Roy P., 9027 S. Oakley Ave., Chicago, Ill. 60620

Member Deceased

1235 Sicherman, Merryl F.

Resignations

1457 Kofranek, Anton M.
1413 Thorsell, Carl W., Jr.
1452 Del Campo, Ricardo
1472 Sittipong, Rungson
C 55 Rippner, Philip
1262 Hoch, Alfred D.
1435 Hallinan, James W.

Dropped for Non-Payment of Dues

1447 Haney, Susanne
1444 Bobrischen, Peter

Change of Name

1470 Prouse, Jane L., to Mrs. Jane L. McGuire

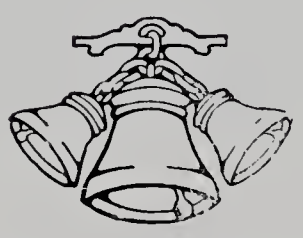
Change of Address

1365 McGuire, David E., to RD#4, Colonial Dr., Katonah, N.Y. 10536
1470 McGuire, Mrs. Jane L., to RD#4, Colonial Dr., Katonah, N.Y. 10536
1248 McHenry, Gordon, to Box 117, Osprey, Fla. 33559
1464 Bender, Walter G., to 4011 Old Galveston Rd. #85, Houston, Texas 77017
1038 Stone, Robert G., to Box 356, Blue Ridge Summit, Pa. 17214
1409 Schiff, Jacques C., Jr., to 195 Main St., Ridgefield Park, N.J. 07660
1384 Kranz, John F., to 2503 Highway 32, Chico, Calif. 95926
1144 Katz, S. M., to 10980 W. 74th Terrace, Shawnee, Kansas 66203
1388 Brahin, Dr. Barnet M., to Claremont Bldg., 1145 Bordentown Ave., Parlin, N.J. 08859
491 Britt, John J., to 1655 Miami Garden Dr., No. Miami Beach, Fla. 33179
1259 Warren, LTC Daniel C., to 116 Plumb Point Loop, Aberdeen P.G., Md. 21005
1351 Denison, John C., to P.O. Box 197, Whitehall, Mich. 49461
1112 Hatton, William S., to P.O. Box 496, West Hempstead, N.Y. 11552
1468 Steinhart, Allan L., to 45 Dunfield Ave., Apt. 1910, Toronto, Ont. M4S 2H3, Canada
434 Ray, Samuel, to 3635 Seventh Ave., #5D, San Diego, Calif. 92103
1155 McGlone, William, to 702 Waukegan Rd., #6A, Glenview, Ill. 60025

1336 Gaylord, Henry H., III, to P.O. Box 222, Bedford, N.Y. 10506
1202 Gross, Seth S., to P.O. Box 857, Scranton, Pa. 18510
864 Amerlingmeier, Werner, to 6770 Timberland Lane, Sarasota, Fla. 33583
1343 Weismann, William S., to 33 Clover St., Tenafly, N.J. 07670
1395 Wright, John, to 707 Estelle Dr., Vandalia, Ohio 45377
1299 Leverton, A.M., to C/O Bridger & Kay Ltd., 24 Pall Mall, London SW1Y 5LP, England
1177 Lymburner, Richard H., to 214 Tuscarora St., Lewiston, N.Y. 14092
1277 Essner, Mark, to 300 E. 54th St., Apt. 3G, New York, N.Y. 10022
1348 Crowe, William T., to 3404 Balboa St., San Francisco, Calif. 94121

Enumeration of Membership

Number reported in JOURNAL #139	420
Gains	12
Losses	10
Net Membership	422
Non-Member Subscribers	30



An Essay-Proof Romance!

Wedding bells rang out on October 28, 1978 for our Essay-Proof Society Secretary, David McGuire, and Miss Jane Prouse, also an EPS member. They will be at their new home at RD #4, Colonial Drive, Katonah, NY 10536.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1978 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, Dec. 13, 1978, at 7:30 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

DAVID MCGUIRE, *Secretary*.

The aggressive London firm of "Gustamps" openly advertises "reprints, forgeries, facsimiles and fakes" in the British press, some of which touch the essay-proof field. For example, in the August 1978 issue of *The Stamp Magazine*, it offers "Ireland—1867 Fenian Rising, the rare essays, which were printed in the U.S.A. for the use of the Irish Republicans of 1867 Fenian Rising. We can offer the following which are FAKES, all unm. mint:

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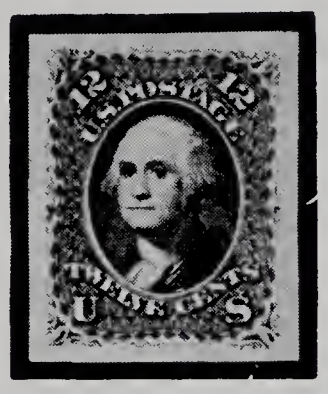


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1 (**Bournemouth**) **POSTAL HISTORY AUCTION** with rare historical letters from Napoleon, Nelson (right hand to Lord Hood, left to Emma Hamilton), Royal Family letters with one signed by Queen Victoria, Great Britain with specialised Surrey and Sussex, the **Bryant Lilly-white** "Porstmouth Road", and a further selection from the "Maideira Correspondence".

5/6 (**London**) **GREAT BRITAIN** - the third part of the **R.M. Phillips** bequest to the Royal National Institute for the Blind with 1840 1d blacks plates Ia (227), Ib (337) and in red, plates Ib (156), Ic and d (32). Also the **F.A. Manton** line-engraved with 1840 1d blacks with matched states and reds from black plates, 1841 1d from black plates and later, early cancellations with coloured cross and later line-engraved.

6/7 (**London**) **GREAT BRITAIN** with Mulready Envelopes, Letter Sheets and caricatures, the rare white and yellow Maltese Cross on covers, Town Cancellations, special Crosses, later line-engraved with 1856-58 mint blocks, a unique collection of 1840-41 Post Office Notices, George V specialised with shade and watermark varieties.

7 (**London**) pm **GREAT BRITAIN OVERPRINTED** including the **J.O.A. Arkell** collection of Ireland, the **Group Captain F.C. Newall** collection of Bechuanaland, Morocco Agencies, Nauru, etc.

19 (**London**) * **AUSTRALIAN COMMONWEALTH** including the **Heydon** collection with fine sections of Kangaroos and K.G.V. Heads including proofs and many imprint pieces and a fine section of B.C.O.F. items.

20 (**London**) * **PERU** - two specialised studies, one offered by the order of **Col. John F. Rider,** the other by the executors of the late **P.G. Redknap** also other Latin American countries including rare proofs and essays. Other countries include France and Colonies.

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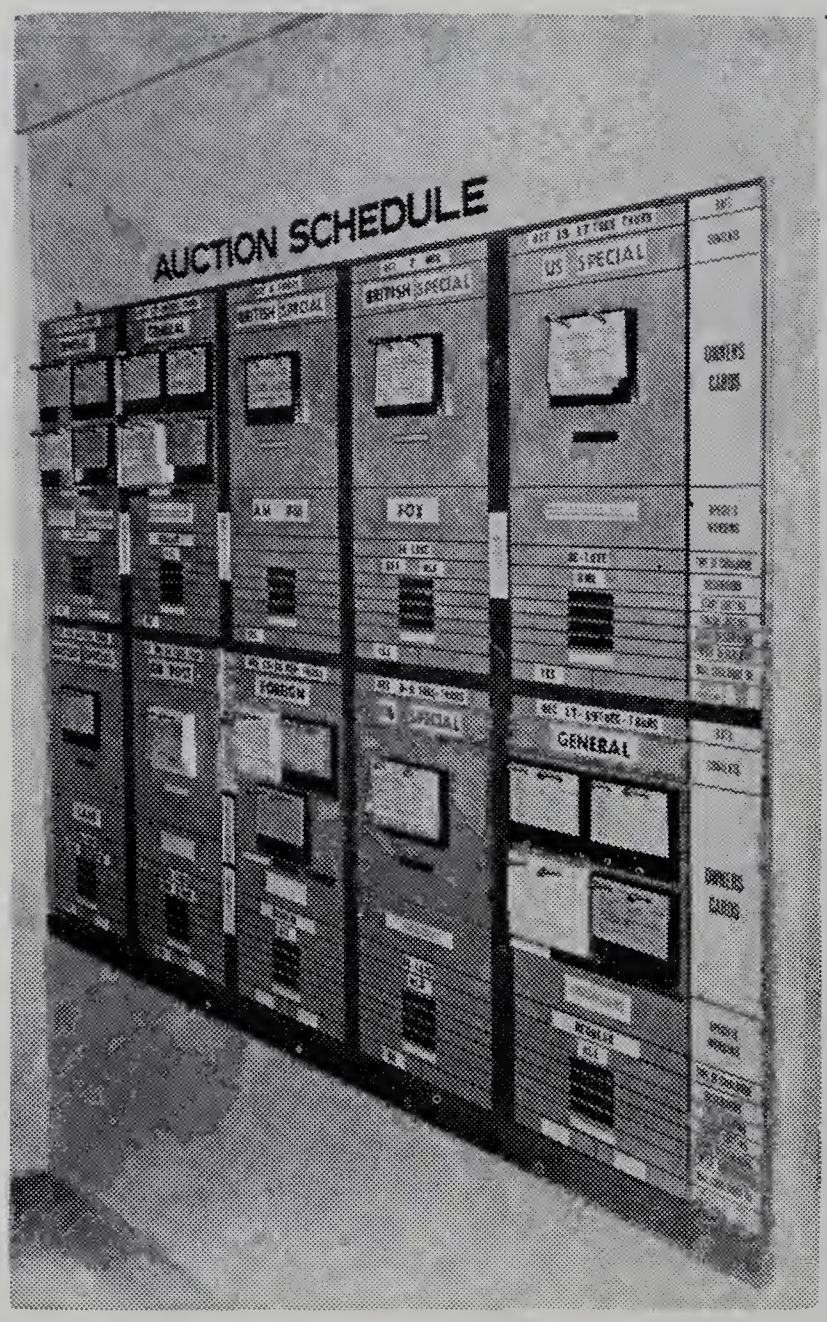
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